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AUSTRALASIAN
PHOTO-REVIEW
APR



LUNCHTIME

ROSEMARY JOHNSON

7

JULY



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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

PHOTOGRAPHIC SOCIETY OF N.S.W.

We thank Mr. Keast Burke for the very interesting talk on *The Holtermann Collection* which he gave to members on May 11.

The judge for the Open Competition on May 18 was Mr. C. H. Noble, and the results were: *Advanced*: 1, N. Treatt; 2, Mrs. Leggett; 3, N. Treatt. *Intermediate*: 1, N. Youngman; 2, Mrs. I. Bagnall; 3, Mrs. R. Johnson. *Beginners*: 1, G. A. Schofield.

Members and the many visitors present on May 25 were very appreciative of an excellent recorded talk by the Kodak Lecture Service Division entitled *Colourfacts*.

On June 1, Mr. Henri Mallard was the speaker, and the subject was a demonstration of *Print Finishing*.

Congratulations to the place-winners of the 1953-1954 Point Score Competition just concluded! The results were: *Advanced*: 1, C. H. Clarke; 2, Mrs. Leggett; 3, J. L. Phillips. *Intermediate*: 1, N. Youngman; 2, Mrs. I. Bagnall; 3, Mrs. R. Johnson. *Beginners*: 1, V. Gadd. *Technical Section*: 1, V. Gadd. *Colour Transparency Competition*: August, W. Dye; February, Mrs. R. Johnson. The Inter-club Colour Competition is to be held on July 27 with the Y.M.C.A. Please bring your friends, and may I add that visitors are always welcome. D.M.

THE CAMERA CLUB OF SYDNEY

The subject chosen by our guest lecturer, Mr. J. Mitchell, at our meeting on May 4 was *Colour Photography*. His coverage of this important phase of our hobby was a wide one, and included such matters as the theory of colour; suitable cameras and lenses, and recent improvements to them; exposure and exposure meters; colour correction filters; and viewing apparatus.

Mr. Mitchell drew attention to two related matters which can often mean the difference between a poor transparency and a good one. Firstly, the relative inaccuracy of viewfinders in most cameras, some tending to include more in their field of view than the camera lens, some less. This could influence results by the inclusion in the composition of a greater area than was intended or, on the other hand, the cutting off of portion of it. Because of this weakness, practical tests should be made to determine the accuracy of individual camera viewfinders, and allowance for error made accordingly when using them. Mr. Mitchell said that in his opinion reflex type cameras were more suited to colour photography than the rangefinder-viewfinder type, as they allowed a much more positive composition.

Secondly, and closely related to the aforementioned, was the fact that positive transparency colour processes do not lend themselves to "cropping" or other alteration after completion of processing. In effect, the success or otherwise of the finished result was decided at the instant of exposure. Closer attention was thus necessary to matters of composition and minor detail than might be the case with black-and-

white photography. At the conclusion of Mr. Mitchell's talk members showed their appreciation by a vote of thanks.

Members were the guests of Mr. John Hearder, F.R.P.S., F.I.B.P., at his commercial and portrait studio on May 18. After an interesting inspection of his darkroom and other facilities, Mr. Hearder, with the aid of an attractive model, gave members a most engrossing demonstration of lighting technique as applied to portraiture and general indoor photography. Members displayed keen interest, and many questions were asked at the conclusion of the demonstration.

The club is indebted to Mr. Hearder for an excellent evening's instruction. C.H.

Y.M.C.A. (SYDNEY) CAMERA CIRCLE

On May 20, the Competition was *Against the Light*. The judge on this occasion was Mr. A. W. W. Gale, A.R.P.S., who made the following awards: A Grade: 1, L. Friend; 2, N. Treatt; 3, N. Treatt. B Grade: 1, G. Eves; 2, A. Butler; 3, K. Bailey. HC, K. Bailey and W. Allen.

The Annual Exhibition was held on May 28, 29 and 31 and was officially opened by Sir Edward Hallstrom. The judges, Messrs. L. Le Guay, A. R. Eade and H. Mallard had to examine 105 prints, and the coveted *Pho'tos* was finally awarded to Mr. L. Friend. The colour judge, Mr. S. Woodward-Smith, awarded the Tidmarsh Trophy also to Mr. Friend. Other awards were: G. S. Gow Trophy (monthly A Grade point score): 1, J. Fawdry; 2, L. Friend; 3, H. Grenenger. E. C. Greening Trophy (monthly B Grade point score): 1, G. Eves; 2, K. Bailey; 3, R. Blomfield. HC, W. Allen. A. and V. de Lorenze Award (Woman Photographer): Miss E. Banner. Trade Awards: G. Eves (2) and M. J. Wright. Hundreds of visitors availed themselves of the chance to look over this exhibition which always arouses widespread interest.

July activities include: 15th, Lecture, *Photography* by Prof. R. H. Thorp, Ph.D. (Med.), B.Sc. (Lon.); 18th, Field day at Campbelltown; 29th, Lecture, *After-treatment of Prints* by K. D. Hastings. D.N.D.

ST. GEORGE PHOTOGRAPHIC SOCIETY

There was to have been a lecture by Mr. W. G. Davies on May 10, but, owing to illness, Mr. Davies could not attend. The meeting then took the form of an impromptu screening of members' colour slides and 8mm. movies.

A lecture was given by Mr. A. R. Eade on May 24, the subject being *Enlarging*. Mr. Eade gave a short description of the various processes involved, and followed up with a very complete demonstration, including such items as dodging with the aid of test strips in place of the usual guesswork. Mr. Eade then consented to judge the Competition, *Child Study*. His placings were: A Grade: 2, E. Jones. B Grade: 1, H. Minton; 2 and 3, L. Jones.

A Model Night was held on June 7, and proved as popular as ever with a good attendance of members. It was interesting to note the increased number of members using colour film compared with past model nights. However, this might have been due in part to the two very attractive professional models and ample lighting facilities provided. The members went home feeling they had spent a very successful evening. J.L.J.

THE CAMERAMATEURS

We have had a very active programme since last reporting. Three competitions have been held, one Open, one with the Shakespearean Statue as Set Subject, and a special one to find the best Royal Tour Festivities shot taken by a member. Judges included Barry Townsend of Kodak Staff and members Frank Kriz, Vic. Gadd and Kevin Aston.

The lecture delivered during this period was *Colourfacts, Part I*, from our member Barry Townsend. We have also held a very enjoyable Members' Colour Slide Night and it is good to see that the standard of our colour is improving rapidly.

Many newer members are doing well in the Competition Point Score for Monthly Print Competitions and the following have been most successful in their respective grades: A. Haig, R. Gibson, B. Masters, J. Spiteri, J. Rayner, E. Coote, R. Israel, G. Vince, C. Nash.

Most of last year's award winners have taken a rest this year though not, we hope, a permanent one. The standard of prints being produced this year shows remarkable improvement and we should acquit ourselves more successfully in Inter-club Competitions.

The Field Day at Hornsby Fish Ponds was a very enjoyable one, and the usual large number of members and families turned up in good weather. The Field Days are now planned to be much more frequent, monthly instead of quarterly.

The club is still growing in membership and expanding its amenities. The club journal *Light Reading* which is free to members each month and has eight pages of personal news and technical articles is now in its second year.

Meetings for July will be held in St. George's Hall, Five Ways, Paddington at 8 p.m. on the 7th and 21st. Write to the Secretary at Box 28, P.O., Paddington for further details. Visitors are welcome at all meetings.

K.L.A.

CARINGBAH PHOTOGRAPHIC SOCIETY

A competition was held at the fortnightly regular meeting of the society on June 7, at the clubrooms, 30 Frederick Street, Miranda. The Set Subject was *Tree Study*, taken under the supervision and advice of Mr. M. Hind at our recent outing in the Camden district, and the winning print was by R. Pidgeon of Cronulla. There were many entries in the Open Subject, the placings being: 1, H. Quigg, Miranda; 2, D. Short, Caringbah; 3, F. Reeves, Gymea.

Mr. Hind acted as judge for the Competition and offered criticism on each individual print and commented on the improved quality of the entries, especially those of H. Quigg which, he stated, would hold a strong place in any inter-club competition. Mr. Matson of Miranda produced a special print which he had hand coloured and this was highly commended by the judge. It is quite probable that competitions on hand-coloured prints will be held in the near future.

The Membership is steadily growing and it is heartening to see the increase in the number of lady members. At the last meeting four new members were enrolled, and enthusiasm is so strong that an informal night is now held every alternate Monday so that members may exchange their views and ideas.

Anyone interested in photography, whether they be beginners or advanced photographers, are welcome to attend the society's meetings. If further information is required, please contact the Publicity Officer, Mr. C. Carmichael, Matson Crescent, Miranda, Tel. LB 6549.

M.H.

NORTHERN SUBURBS (SYDNEY) C.C.

Mr. J. Hoey, Vice-President of Sydney Camera Club, gave an interesting and informative lecture on *Still-Life and Table-Top Photography* on May 5. Mr. Hoey displayed a fine selection of his work dealing with this subject. He explained in detail the thought and materials that went into making each print and stated that simplicity is most important when attempting still-life photography. We should at all times endeavour to use the maximum amount of imagination, for in this way effective pictures could be procured from ordinary, everyday articles.

On May 19, Mr. A. R. Eade judged our Open Competition. The criticism given by Mr. Eade was most helpful to all present. Members heartily endorsed a vote of thanks to our judge for we are indebted to men of Mr. Eade's calibre in offering their services in an honorary capacity. The awards were: A Grade: 1, G. Cowper; 2, A. Dietrich; 3 (Equal), L. James and F. Cowper. B Grade: 1, W. Kelly; 2 and 3, E. Springett. C Grade: 1, F. Krull; 2, C. Potter; 3 (Equal), Mrs. Derrin, F. Krull and A. McGillivray (3 prints).

F. Krull surprised everyone with his printing-in of a bucket, which caused a great amount of amusement. He has more ideas in store, and will produce them at the opportune moments. He has already obtained the patent on the masking "L's" with handles. F. Cowper was successful in gaining the award given for the best design of a Club Emblem which is to be incorporated on award stickers, etc.

A new member, A. Jackson, brings our total to fifty-five. Meetings for July are to be held on the 14th and 28th in the upstairs room, Dispensary Hall, Chatswood.

E.S.

WOLLONGONG CAMERA CLUB

The club held its Annual General Meeting at Central Chambers on April 28. President Bob Chambers reported on the Annual Meeting of the N.S.W. Photographic Council. The main points were the holding of inter-club competitions in the gallery of the N.S.W. Educational Department at Bridge Street, Sydney, on the days of Dec. 12th to 14th inclusive, and the organisation of lecturers and judges for club competitions. As the result of our election of office bearers, the committee now consists of: D. Brooks, R. Jessop, D. Read, I. Jones, F. Hargreaves, J. Burns, and J. Gunns.

After much spirited discussion, rules governing voting in the Print and Slide Competition were altered, as previous rules were felt to be too harsh. Dane Brooks, Jack Gunns and Bob Jessop gave an exhibition of colour shots taken on trips to nearby Rabbit Island. The shots were all of birds, as there are no rabbits on Rabbit Island, except two-legged ones with cameras.

On April 10, fifteen members descended on Burrowang. The locals fled. Dave Brooks left his tripod on the train going up, and it was returned to him on the way back. Another party on the train who had been regarding our boys with interest turned out to be a squad of snake hunters, very keen to display their still-wriggling catch. They were given a very wide berth.

On April 12, Bert Anderson gave a photographic autobiography in slides and pictures, and very interesting it was.

On the nights of May 6 and 7, the club conducted a public exhibition of colour slides taken by members. A number of these shows have been held from time to time, and the response by the public has shown a continual increase. This time, the main feature was

built around the Royal Tour, some 150 out of a total of 250 slides being devoted to a cover of the celebrations and decorations in Sydney and Wollongong. The attendance was almost embarrassing. On Friday night, a crowd of 140 strained the accommodation of the hall to its limits. It is the intention of the club to have the bulk of this group of slides duplicated, so that the set can be kept together as a permanent record of this historic occasion.

On May 10, the meeting commenced with a Crown Street outing, taking photographs "as you please". This is always regarded by the public with suspicion, if not alarm. As the night was wet, some excellent street reflections were secured. On returning to our room, the print competition was held, Bert Anderson gaining the only credit with his *The Boy Paul*.

The club held a re-showing of the Royal Tour slides, on May 24. Including visitors there were over forty people present. Later, in the little time left, Bill Houghton endeavoured to deliver his talk *The Camera—Its Uses and Mistakes*; but by the time he had explained away his possession of six cameras, ranging from forty to nearly sixty years of age, the time for our meeting was up. This was our last effort for the month of May. P.L.L.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Print quality started not with the negative but with the camera, Mr. J. Brown told members of Newcastle Photographic Society at their May 10 meeting. Lens quality was important, he said, and a lens hood should always be used. The lens should be focussed accurately and the camera held steadily. The lighting of the subject was also important. Negatives should be exposed to suit the developer and developed to suit the enlarger. The enlarger lens should be of good quality, and the lens and the condenser should be clean. The safelight should be tested to ensure that it is really safe. The correct grade of paper should be decided to suit the negative, test strips should be taken to determine the exposure, and the developer should be fresh. The exposure of the paper should always be adjusted to enable the print to develop full time.

Competitions for the month resulted: *Landscape*—A Grade: 1, N. Ozolins; 2, E. Kimble; 3, W. McClung. *Wattagan Outing*—A Grade: 1, W. McClung; 2, N. Ozolins; 3, (Equal) J. Wren and W. Frazer. *May Open*—A Grade: 1, M. McNaughton; 2, N. Ozolins; 3, W. McClung. B Grade: 1, Mrs. S. Tacon; 2, W. Frazer; 3, J. Rae. *Colour*—May Open: 1, N. Keats; 2, J. Cowan; 3, J. Vincent. *Point score progress*—A Grade: N. Ozolins, 44; E. Kimble, 15; W. McClung, 15; W. Cremer, 13; N. Tacon, 13; K. Edwards, 9; J. Ralston, 8; J. Wren, 7. B Grade: J. Rae, 24; Mrs. S. Tacon, 22½; W. Frazer, 16; N. Kidd, 9; W. Moxham, 6½. *Colour*: R. N. Winn, 18; J. Cowan, 15; J. Vincent, 14; N. Keats, 11; J. Novak, 11; J. Ralston, 7; C. Parsons, 6; V. Pullen, 6; G. S. Smith, 6; A. W. Dumbrell, 5. W.H.McC.

LEETON CAMERA CLUB

A combined meeting of the Leeton and Griffith Camera Clubs last month at Leeton finalised plans for an Inter-club Colour Slide Competition. The competition will be judged at a combined meeting on June 25 by the well-known Griffith photographer Mr. J. P. Carney. It is planned to conduct these inter-club competitions quarterly.

Last month's combined meeting viewed a black-and-white slide lecture on *Composition*, and a screening of slides from the Adelaide Exhibition and a recent American competition.

The last monthly meeting of Leeton elected Mr. Clive Graham as *President* and Miss Pat Aston as *Secretary*. Retiring President Col. Colditz together with Ken Piltz and Cleve Graham were elected as the judging committee.

The club will travel to Berembend Weir for this month's field day. The weir, on the Murrumbidgee River between Wagga and Narrandera, is the diversion weir for the Murrumbidgee Irrigation Areas and should provide some excellent material for outdoor photography. P.A.

LISMORE CAMERA CLUB

The general meeting was held at Mr. J. Kaske's residence on June 2 with a good attendance. At the conclusion of the routine business, discussion was centred on a letter from the Byron Bay Camera club in which an invitation was issued to the Lismore club to visit them. It was decided however, to invite them to our next demonstration night on June 16 to witness a screening of colour transparencies taken by Dr. J. Gribben on his recent travels in the U.K. and U.S.A., and to arrange a return visit in the near future.

The meeting discussed arrangements for judging the Print of the Year, and after a very lively discussion it was decided that a point score total be taken of the eleven monthly competition results, in which first place secures three points, second two, third one, and in the event of one competitor gaining two placings in one month, the highest placing only to be counted.

Mr. D. Bonner delivered a short talk on the *Theory of Development of the Silver Image*. The lecturer briefly explained how the sensitivity speck was formed on the bromide crystal, how this speck formed the latent image, and why the developer does not attack an unexposed crystal. The club looks forward to further talks by other members.

The previous demonstration night, on May 19, took the form of mass experimentation on Printing-in Clouds. From all accounts members had a good time and it is hoped to see in the near future proof of their increased wisdom. The Secretary also brought to notice that a large amount of correspondence is being addressed to the previous Secretary, and desires to intimate through these columns the correct address: Mrs. J. Kaske, 66 High Street, Lismore, 4C., N.S.W. D.J.B.

R.A.A.F. APPRENTICE PHOTOGRAPHIC CLUB

On May 24, the monthly meeting was opened by the President, Mr. B. Snell in the presence of Messrs. Coote and Smith. The snow trip to Mt. Buffalo is to be conducted on Sunday, July 25. We are to leave Wagga about 4 a.m. and take with us cut-lunches and tea.

It has been found necessary, when the members are using the darkroom, to set a time limit on the use of the enlarger, as there have been so many wishing to enlarge their prints at the same time. Because there is a considerable call upon their time in carrying out their official assignments the President, Secretary and Treasurer of the club have been exempted from darkroom duties.

Mr. Coote entertained the members at this meeting with a screening of 16mm. Kodachrome films of the Royal Visit to Wagga and of the club's trip to Albury on March 20, and rounded off the evening with some films of general interest. J.W.C.

The AUSTRALASIAN PHOTO-REVIEW



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KEAST BURKE, A.R.P.S., A.P.S.A.
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"Memorable Photographic Occasions"

It is planned to repeat the very successful feature, "Memorable Photographic Occasions", which proved so successful when it was organised some four years back and duly published in the issue for October, 1950. The closing date will be announced later—meanwhile, we would appreciate prospective contributors forwarding articles and illustrations for this interesting assignment.

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The A.P.-R. for JULY, 1954 399

"You press the button, we do the rest"

In every field of endeavour there is one man whose name stands above all others. For the car it was Henry Ford. He did not invent it, but it was his genius which made it practical for the masses to own automobiles. In electric light it was Thomas Edison. Artificial illumination was possible before him, but he was the first to provide an electric lamp at moderate cost for every home. The man in photography who fits this category is not the Frenchman Daguerre or the Englishman Fox Talbot, but the American bank clerk whose name was George Eastman. 1954 is the 100th Anniversary of his birth.

Sixty-six years ago photography was still a primitive craft. All the essentials were there—cameras, lenses, and gelatin-bromide emulsions. There was even a roll film on a paper base which Eastman had devised in 1884. But it remained for this same George Eastman to combine all these elements into a marketable, simple and easy-to-operate unit. This he did in 1888 when he introduced the No. 1 Kodak camera.

Modern photography began overnight with this camera which revised the old way of making pictures and set the pattern for millions of cameras in use today. It was a simple box which combined the ideas of roll film and freedom from arduous processing.

His famous slogan was, "You press the button, we do the rest." Glass plates, dark-rooms, and intricate cameras were no longer necessary for the amateur. Now anyone could expose film and ship it off—camera and all—to Eastman's firm for finishing. This simplification by Eastman was the turning point that changed photography from an avocation of the few to a hobby for the millions.

George Eastman was born 100 years ago this July. His life reads like the plot of an Horatio Alger story. At 23 he was just an amateur photographer who worked as a book-keeper in a bank, and wanted to take pictures on his vacation. To make a simple snapshot by the wet-plate method of the day he carried 60-70 pounds of equipment.

The story of George Eastman who revolutionised photography.

*Part One: by Cora Alsberg**

Then he read about a new plate in the *British Journal of Photography*—a plate that could be exposed when dry instead of wet. He experimented with making his own dry-plate emulsions at home. These experiments led to the idea of making dry plates for others.

Soon photography absorbed all of Eastman's free time. With almost unbelievable energy, he worked by day at the Rochester Savings Bank, cooked emulsions on his mother's stove at night, and pored over technical journals. When week-ends came, he said, "I slept from Saturday night until Monday morning. I would lie down after dinner and know nothing until Mother called me for breakfast. Right after breakfast on Sunday morning I went to sleep again and stayed asleep until she called me for dinner and again at supper. It got to be almost automatic. I could go to sleep on schedule by the watch. I could feel myself going to sleep as I got up from the table. When Monday morning came I was slept and rested and charged for the week, feeling as fresh as though I had never lost a night in my life."

Only three years after he first used a camera, Eastman was a manufacturer of dry plates. By the time he was 34 he had produced the Kodak camera and reduced amateur photography to a simple operation.

In the years that followed, Eastman further applied to photography his genius for simplification. Like Ford, he knew how to make ideas marketable and how to direct research for better methods.

The results? An Eastman chemist produced the first commercially successful transparent roll film. More simple cameras (including one for \$1), movie film, and the best early American-made panchromatic

*By courtesy of *Modern Photography*, Jan. and Feb., 1954.

At 36, George Eastman was already a success. His Kodak camera, introduced in 1888, two years before, had simplified photography for thousands—built a million-dollar business. Vacationing in Paris, he went to the studio of photographers Nadar and Son—posed for this portrait.



plates followed. The production of safety film led to a "You-press-the-button, we-do-the-rest" camera for home movies. Research on colour film, beginning in the 1900's resulted in a continuing stream of products. Photography became more than a hobby for millions. It became indispensable.

But before all this—even before the Kodak camera—Eastman made two essential changes in glass-plate photography. The story of his later contributions actually begins there.

Photography the hard way

How many amateurs would take pictures today if each exposure had to be made on glass? There was no other practical choice until 1885. The amateur who didn't coat his own, however, could buy some of the fastest plates made from the new Eastman Dry Plate Company of Rochester, N.Y. These plates took pictures at the amazing speed of 1/50 second in sunlight. While George Eastman was establishing this solid repu-

tation, he was also thinking of ways to replace glass with a lighter support to ease the photographer's load.

For his base, Eastman went back to the days of pioneer Fox Talbot and used paper. Long strips coated with the latest gelatin-bromide emulsion formed his early rolls. To use them Eastman and an associate devised a holder which fitted into the back of existing cameras much as a sheet film magazine does today. But the coated paper had its drawbacks. At best, the material was semi-transparent. Even castor oil applied before printing didn't eliminate paper grain.

The next step was a half-way measure. Since the right transparent base could not be found, why not strip the emulsion off the paper after developing and fixing? When this "skin" was transferred to a piece of gelatin and protected with two coats of collodion, the amateur had a transparent negative for printing. On the paper Eastman placed two layers: the bottom one was soluble gelatin which dissolved for the stripping operation, then the sensitive coating itself, hardened with chrome alum.



This was American Film, used for only little more than a year in the first Kodak camera—although in 1885 when it first appeared, Eastman though he had created a popular way of taking pictures. He "expected that everyone who used glass plates would take up film. . . ." He found instead that the number who did so "was relatively small, and in order to make a larger business we would have to reach the general public."

What did people really want?

Eastman thought that darkroom work and intricate cameras might be the sticking points for the popularisation of photography. He considered a new type of camera—one which reduced picture making to its simplest terms. This idea became a saleable reality in the form of the famous No. 1 Kodak camera of 1888—the small black box which made 100 round pictures, 2½ inches in diameter, on a roll of stripping film which came loaded in the camera. The speed was set at about 1/25 second, the opening of the fixed-focus symmetrical doublet lens at $f/9$. Now the user only pulled a string to set the shutter of the 1½-pound camera, sighted along the top (there was no viewfinder) and pressed the button. After exposure, the entire \$25 camera was sent to Rochester where the strip

Before the Kodak camera, Eastman produced a stripping film—tested it by making this signed and dated self-portrait at 30. In use, the developed emulsion was stripped off its paper support, then transferred to a piece of gelatin prior to printing. Marketed in 1885, the film was later cut in 100-exposure-length rolls for use in No. 1 Kodaks.

Shipping box (left) replaced dark-room work for users of No. 1 Kodak camera of 1888. Unopened camera with exposed roll was mailed to Rochester for processing. Price of loaded camera, including case, 25 dollars.



of American Film was developed and printed. Mounted prints and the reloaded camera were returned, all for \$10. Eastman's slogan caught on immediately. The name "Kodak" which he is usually given credit for inventing was terse, easy to remember, and came to be worth a fortune.

Within the year 13,000 amateurs owned Kodak cameras. Eastman's staff handled 60-75 rolls of exposed film a day—totalling 6,000 to 7,500 mounted prints. *Wilson's Photographic Magazine* had this to say about the new camera: "It is not much more than

a year ago that the world became acquainted with a little black box which announced itself as the 'Kodak Camera'. In the short period of its astonishing existence, this little box has persuaded thousands to the pursuit of photography, and its odd name has become a household word. It is the pioneer of a new type of camera, the creator of a new class of photographers, and has brought all the pleasures of the art-science within the reach of those who never thought they should enjoy them before it came upon their view . . . There really seems no end to the revolutionary proceedings of Mr. Eastman and his company."

On the factory roof, continues the magazine, is "an airy printing room . . . which looks out on the Genesee Valley . . . where quick-fingered girls fill and empty the [printing] frames in the long racks down its sides. . . . When shortly the larger Kodaks come out . . . and the new transparent film, there will be very little more to wish for."

A better film

Even before the No. 1 Kodak was successful Eastman realised that a stripping film was only half the answer. A transparent film base made of flexible but durable material would eliminate the entire stripping operation.

Carrying out Eastman's ideas, his first chemist, Henry M. Reichenbach, substituted a collodion base for the paper, but this was



For 10 dollars, one hundred mounted prints like this one were returned to the user, along with reloaded camera. Shown is printing room on top of Eastman factory.

too weak. Then followed work with nitro-cellulose in various solvents. Hundreds of strips of film came out of the laboratory. Some were brittle, others not strong enough to stand wear and tear. Finally, in 1889 Reichenbach came to Eastman with the answer: nitro-cellulose could be dissolved in wood alcohol and camphor. This would provide a suitable transparent material for roll film.

Now Kodak cameras returned to Rochester were reloaded with the new transparent film. To produce it, long glass-topped tables (200 feet long in 1891) were set up in the factory. First they were covered with nitro-cellulose solution called dope. When this dried, a coating of silicate of soda was applied so that the emulsion would adhere.

Orders poured in. Among them was one from Thomas Edison, who found in transparent film the material he needed for his primitive motion-picture machine, the Kinetoscope.

Meanwhile, Eastman continued to simplify his process further by buying patents, patent rights, then even entire firms. These were incorporated into Eastman's company. Daylight loading of film became practical with the Pocket Kodak of 1895, enabling the user to load his own film without a dark-room—process it himself or have it done by a photo-finisher. There was also the familiar paper backing which protects film and is numbered for numbers to be read through

a camera window. With the Folding Pocket Kodak simple cameras were made collapsible while the \$1 Brownie of 1900, intended for children, brought the price of photography within the reach of almost everyone.

Not just a fad

From the *Chicago Tribune* in the 1890's came word that "The craze is spreading fearfully . . . Chicago has had many fads whose careers have been brilliant but brief. But when amateur photography came, it came to stay." Kodak jokes were told. Gilbert and Sullivan even incorporated a verse about the Kodak camera for their opera *Utopia, Limited*. And at an early date the new camera appealed to reporters. Not only was it used for making news pictures but a Washington correspondent sent his chain of papers a special column about political life in the capital called *Caught With a Kodak*. In Britain, Prince George and Princess Mary (later King George V and Queen Mary), as well as many others prominent in Europe, placed orders for complete Kodak camera outfits.

Who was the new amateur?

There were now two classes of photographers besides professionals. Back in 1892, Eastman put his finger on the different groups when he said, "The first are the true amateurs who . . . acquire skill in developing, printing, toning, &c., and their number is limited to those who have time to devote to it, inclina-



This rare picture of the No. 1 Kodak in use is on display at George Eastman House in Rochester. Ready to press the button, the user sights across the camera top. Viewfinders for Kodaks came a year later.

tion for experimenting, and such facilities as the darkroom, &c., required in practising the art.

"The second class are those who, lacking some, or all, of the requisites of the 'true amateur,' desire personal pictures, or memoranda of their every-day life, objects, places, or people that interest them in travel &c." Ten snapshotters for every true amateur was the ratio he set at that time.

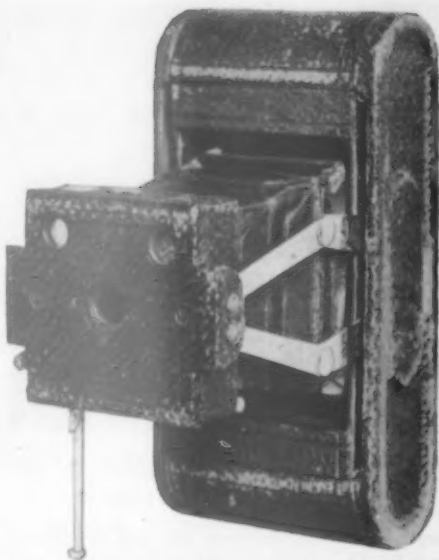
Eastman introduced many new products for the larger group. Among these was a variety of simple cameras; also, the Auto-graphic cameras of 1914 to 1933, which enabled the user to write his own titles on the roll of film. A metal stylus was provided, and the camera had a covered slot in the back wide enough for writing a brief line of text.

The daylight developing tank marketed in 1902 appealed to photographers who wanted to do their own processing. For all amateurs there was Eastman's new N.C. (non-curling) Film of 1903. Safety film, which appeared before World War I, made photography less inflammable for camera owners everywhere.

Business boomed—and boomed

The growing demand for cameras, film and paper was reflected by changes in the Eastman company. The young dry plate business which started in 1880 with less than \$10,000 was incorporated nine years later with \$1,000,000 capital. Twenty-one years after its founding the firm had a substantial \$35,000,000 worth of common and preferred shares.

There had been an Eastman plant in England since 1889. Now branches were



Bellows came with the Folding Pocket Kodak of 1888. This was Eastman's first simple folding camera.

formed elsewhere in Europe, as well as in the Far East. Business at the turn of the century centred around film and camera manufacture, with sales of paper running a close second. Soon retail Kodak stores were established in large cities. Pharmacies obtained concessions to sell film. As time went on, however, motion-picture film began to form a greater part of income. In 1910, Eastman's firm turned out 185 million feet of movie film.

What remained now?

In less than 25 years, Eastman had made photography available to everyone. Three things, however, which we count as important today, were lacking in U.S. manufacture: panchromatic film (sensitive to all light, including red), easy-to-use colour film with good tone rendition, and a simple camera for home movies.

The story of the first two are tied up with the work of Dr. C. E. Kenneth Mees who was engaged to head his research laboratory in 1912, under rather extraordinary circumstances. On one of his frequent business trips to Europe, Eastman found a man he needed, and wrote a description of Mees: "a chemist, a physicist, a practical manufacturer of colour-sensitive dry plates and of colour screens [filters] . . . and one of the



Camera in cyclist's hands was part of an early Kodak advert., showing the ease with which pictures could be made by anyone.



The Eastman factory in 1891, only two years after the No. 1 Kodak appeared.

best known authorities on colour photography. On approaching him," Eastman continued, "he informed me that he would be willing to come to Rochester, but only on condition that we purchase the capital stock of his company [Wratten & Wainwright]. As his concern was a small affair, I told him that would be no obstacle." Wratten & Wainwright was then doing about \$60,000 worth of business annually, and made panchromatic plates. The emulsions used were sensitive to red light, in addition to the blue and green radiation, which other plates had recorded before.

German scientists had discovered that panchromatic sensitivity could be obtained if sensitised plates were bathed in certain dyes. Later these dyes were incorporated into the emulsion itself. While amateur film (sensitive to only blue and green) caused anything red to register as black, European-made panchromatic plates showed red as a shade of grey. And the best plates were those which came from Mees' firm.

Dr. Mees comes to Rochester

The new techniques were transported, too. A year later, in 1913, panchromatic plates and motion-picture film appeared under the Kodak label. Production of a Kodak panchromatic roll film for amateurs was delayed until 1933. The reasons? Demand was small, and the new type of film was more difficult to handle in the darkroom than that which could be developed by red light.

Talk of plates may seem strange when casual snapshotters everywhere had adopted roll film. Yet a kind of snobbery existed before World War I. Professionals considered roll film "good enough for the amateur". But no film, they felt, could stay flat over the large picture-taking surface they needed. To meet their demand, Eastman continued making plates along with film. In 1913, however, he presented professionals with Eastman Portrait Film. This was a sheet film equal in every respect to glass plates. The base was of thicker material than for rolls, so it would stay flat in the camera. And the belated conversion of professionals to sheet film began.

What about colour?

When Dr. Mees came to Rochester, he also brought his knowledge of colour work. The principles had been known since the earliest days. Pictures had been made. But the methods which gave good results were difficult and expensive. Writing in 1911 Eastman commented, "The colour processes of Lumiere and [Ducos] Du Hauron are the furthest advanced, up to this present date . . . and both are capable of producing results which . . . are practically perfect. They are both delicate processes to work from a manufacturing point of view, however. As far as the production of a material suited to the use of ordinary hand camera users, they are totally inadequate." But he added, "The problem is narrowed down to one which is largely, if not wholly mechanical. It takes no great prophet to predict that the task . . . will be accomplished before very long."

To do this he set his scientists to work under Dr. Mees. They came up with a process in 1914 called Kodachrome—not the modern roll of colour film you put in your camera today—but a little known two-colour, separation-negative process. Two black-and-white negatives were made on panchromatic plates, through different coloured filters, and then converted into dye positives. One was dyed orange, the other blue-green, and the two were bound together. While this process gave excellent portraits, it was not balanced for full colour rendition, and was never marketed.

Next came Kodacolor—another name familiar to many photographers today. Again, this film had no relation to the modern

product. In 1928 a number of guests, among them Thomas Edison and General Pershing, were invited to Eastman's huge home at 900 East Avenue, Rochester, for the premiere. Several Cine-Kodak motion-picture cameras whirled as the guests walked around the grounds on the warm July morning. By evening of the same day the visitors saw themselves in colour on the screen. This Kodacolor was available for motion pictures only. Said General Pershing, "It seems almost like a feat of legerdemain . . . I should consider it must be the greatest development in photography." But popular as it became, it involved complicated lenticular optics, which often gave difficulty in projection.

Simpler colour films for stills and motion pictures came later. This was after Eastman's death in 1932. Two musicians, Leopold Mannes and Leopold Godowsky, invented a subtractive colour process which Kodak has marketed since 1935 under the name of Kodachrome. The name Kodacolor was applied in 1941 to a contemporary process for still cameras, which gives colour negatives and prints.

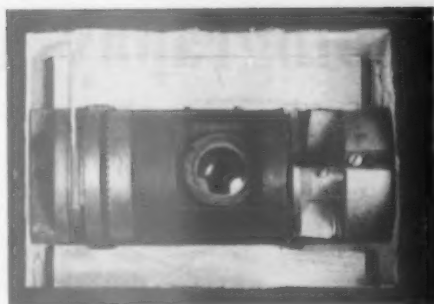
Changes galore

As *Wilson's Photographic Magazine* said in 1889, there seemed no end to "the revolutionary proceedings of Mr. Eastman and his company." Better X-ray plates and films were made. Special plates were devised for astronomers. World War I saw the development by Eastman Kodak of an aerial camera for the Army. And the Cine-Kodak camera of 1923 did for the young home-movie industry what the No. 1 Kodak camera did for snapshot photography.

Eastman's production of the first practical safety cine film cleared the way. Home movies were no longer dangerous. With the simultaneous appearance of daylight loading for new 16mm. film, the amateur could load the Cine-Kodak camera anywhere. After exposure, the film was returned to the company in Rochester which processed it by the reversal method. Filming home movies in 1923 became as easy as making snapshots in 1888—simply by pressing the button.

Behind a multi-million firm

"You press the button, we do the rest." What caused the success of the idea behind this motto? The era was one of inventors and



Lens of No. 1 Kodak was mounted in a rotating tube-shutter devised by Eastman. It was cocked by pulling a string at camera top—later released by pressing the button at the camera's side.

shrewd business men. But few could carry out their ideas on the scale Eastman did. It took a combination of inventor and organiser—financier and promotion man. It took toughness, courage, and the ability to make quick, correct decisions in the economic jungle of that era.

Eastman showed these traits with his decision to make the new type of camera, the No. 1 Kodak. They were evident in the way he handled every idea from its inception to the production line and the retail store. His associates knew a man who could look at a film sample—say instantly, "Go ahead. Make it." They knew the person who built his business almost single-handed. He trained executives to take over as he grew older.

But the individual behind this—who knew poverty and turned in later life to the things he missed as a boy, whose labour policies were far ahead of his time, who as the mysterious "Mr. Smith" gave away millions—was little known by others. Instead a legend grew of a strong man, but a simple one, who disliked being photographed. While his Kodak films and cameras were sold throughout the world, Eastman often walked down the streets of Rochester unrecognised.

(To be continued)

Eastman Homestead to be moved to Rochester

The birthplace of George Eastman will soon be moved to Rochester as a permanent memorial. It will be erected on the grounds of Eastman House. And so together on the East Ave. site will be the house in which George Eastman began life 100 years ago and the one in which he lived almost half a century and completed his days. The little house of neo-classical design, is in Waterville, south of Utica. Soon it will be taken apart, and brought to Rochester. It will be assembled in time for the 100th anniversary of Eastman's birth on July 12. Purchase of the house in Waterville, by George Eastman House, Inc., was announced by the board of trustees there. Funds were provided by anonymous friends, the board stated.

(From Kodakery, 22 April, 1954.)

Photography and Me

My interest in photography commenced when the postman tramped down the side passage of our house, instead of blowing his whistle, as he was accustomed to do, at the front gate. "Registered parcel for Master Terry Goggin", he said.

From the red, yellow and black cardboard box which the postman brought I unpacked the Six-20 Brownie Model "C" camera which I had won in a 'Ginger Meggs Colouring Competition' and which was to prove, in the course of time, to be almost as magical as the brownies in the fairy tales, because it opened up a new life of pleasure and accomplishment for me. Looking through the clear viewfinder, I was amazed how the room and the garden could be cut into such interesting sections, each a picture in itself.

I was always one to wander about at the week-ends, being specially attracted by the wharves and the ships and the excitement of mixing with the people who go across the seas. Here was an opportunity to bring this atmosphere home in my magical box. I found that the camera was a passport, for it gained me admission to places previously denied. It also served as a subject for introductions and encouraged conversation. 'Tough' overseas sailors fell for a camera like kiddies for ice-cream.

It had been my habit to take advantage of the railway concession of sixpenny tickets for children at the week-ends within a radius of thirty miles of Central station, a privilege which enabled me to visit National Park, Parramatta, and other beauty spots and places of historical interest. These visits were glorified out of all reckoning by my Brownie. Family outings, the Scout Jamboree, and the pals with whom I am growing up, are all recorded in my album of memories.

In my opinion it is advisable always to keep snapshots in albums. Those kept in drawers, and in miscellaneous photo-envelopes, lose much of their interest in presentation, and are always being lost just when they are most needed. I endeavour to add bright captions to my pictures and this, I think, adds greatly to their interest.

By TERRY GOGGIN*

My first film had its casualties, but I found that I had also made, accidentally perhaps, some really good snapshots. I soon found some subjects were better upright and some broadside. At first I stood the family stiffly and 'shot' them against the fence or the brick wall. Both of these backgrounds I now avoid like the plague. I stood too close and had out-of-focus pictures; in my excitement I even forgot to wind the film for the next exposure. However, the school of mistakes is a good education.

It is amongst the greatest of my pleasures to wander through the Kodak stores in Sydney. Here I am able to collect the new leaflets that are displayed on the counter and to delight in the atmosphere of things photographic. At the beginning, I invested a shilling on a copy of the *A.P.-R.*, and I now have every succeeding issue. Because I am a book-worm and a collector of books, the bundle of *A.P.-R.*'s in my room is a constant source of pleasure. The large numeral on the cover is distinguished and makes for easy reference; the illustrations, criticisms and articles have become my text book. I think I am learning unconsciously to know what is right with a picture, and here "Karradjji's" opinions are a delight.

Quite apart from anything I have read, however, here is a little technique of my own—when prospecting for a photograph I look at things with half-closed eyes. In this way I can examine the tones of a subject and separate more easily the highlights and the shadows. Whenever I am outdoors walking, or perhaps riding in a tram, I am able to judge the light in that manner. Sometimes onlookers may think I appear a bit queer—but—aren't we all!

I have also learned to be cautious of the mid-day summer sun. Shadows under hats or eyebrows, and the creases in clothes accentuated by dark shadows, are not always

*Aged 13 years.



A memento of one of many trips to the waterside.

pleasing. Successful pictures seem to be a combination of doing a lot of little things well. At the onset of my career, so that I would not be spending all my pocket money on films, my parents agreed to pay half my photographic expenses; indications were that I would be doing some wild shooting. And of course, this arrangement is supplemented by my 'Pop' who often brings home a film at my request and conveniently forgets to ask me for the money. 'Pop' is interest in my hobby and we have good father-and-son talks at the dinner table on the problems of photography. He never fails to bring home the *A.P.-R.* as soon as it is published, and when I have been through its pages, he reads it too. Being able

to discuss things with somebody brings out points that had not occurred to me.

The camera I won in the competition was without the close-up feature. Later I obtained a supplementary lens, and that more than doubled my enjoyment. Although I am now thirteen years of age, I still have my miniature cars, building set, toy garages and boats, etc.; and with these and the addition of twigs, sand and cloth, I am able to make interesting table-tops. When I got my close-up lens I exposed a trial film to find out the best distance from the camera to subject, and I found that two and a half feet was in sharpest focus with my lens.



Not quite sharp enough! One of a series of pictures taken to determine the best focusing distance for the camera with close-up lens attached.



This self-portrait was taken in the bedroom mirror, using two photo-floods.

One day I talked over with 'Pop' the advantages of floodlights and, sure enough, he duly arrived 'with the goods'. Now I can take table-tops and night portraits, and the lights are handy to supplement the daylight when picture-making indoors.

As I said earlier, I read much, and although I am limited to a box camera, I have a good idea of the meaning of such terms as aperture, stopping-down, light values and shutter speed; and I dream of the day when I will be the proud possessor of a more advanced camera—a miniature for preference—complete with an enlarger, exposure meter and all the things that go towards the making of really high-class photographs.



The night photography equipment made possible this picture and many others.

In the meantime, it seems to me that any knowledge I accumulate now may help me in selecting a career—advertising, process-engraving, printing, perhaps even in the Air Force. However, I'll start worrying about my career later.

Well, even if I grow to be an old guy, even as old as 'Pop', I am sure I will still associate Brownie cameras with fairies—*good* fairies.



J. DICKSON: *Accent on Iris*

FLORAL, DECORATIVE
AND STILL LIFE

E. F. STRINGER: *Table Decoration*





JESS BENNETT: *Fish and Gladioli*



G. E. HIM: *Pear Blossom*

RUTH RAID: *The Crazy Vase*



G. W. GARDNER: *Spinach Leaves*





ENID BIRD : *Manifold are Thy Works*



JESS BENNETT: *White Roses*

I. H. CALDWELL: *Camellia*



D. N. DOVE: *Heralds of Spring*





S. H. LOFTS: *Decoration*

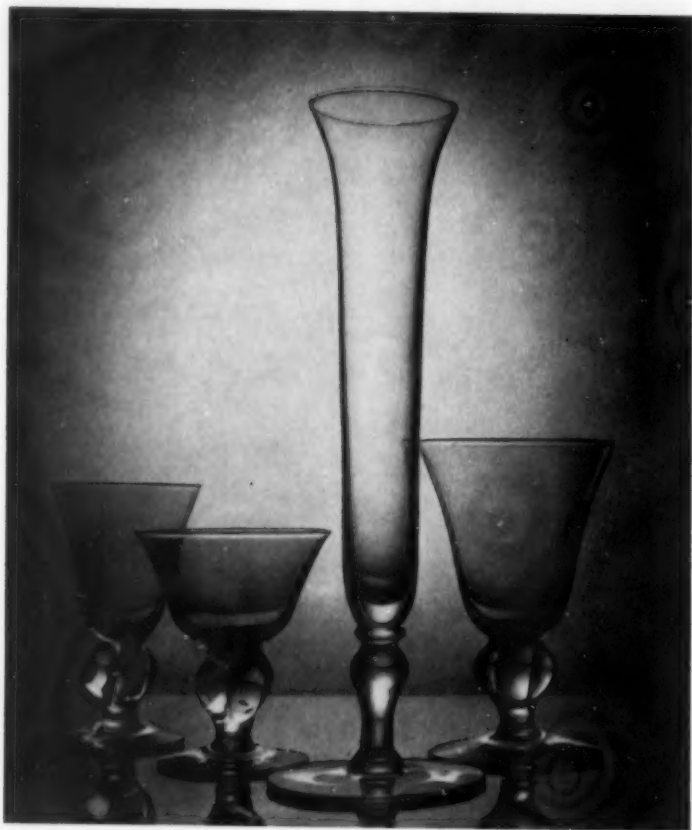


R. E. SEAMAN: *Gone are their days...*

MURIEL JACKSON: *Forgotten Corner*



R. RITTER: *Swedish Glass*





PATRICIA ASTON: *Things Feminine*



J. R. HOPKINS: *Staff of Life*

Odd Moment Photography

One difficulty that lies in the way of the average busy man, especially perhaps the city man taking up the pursuit of photography as his hobby, is the difficulty of finding time to take photographs.

Why not appropriate a few minutes of the lunch hour, or steal opportunities on the way to business, or when business takes one abroad during the day? Only a very brief time is needed for the taking of well-considered snapshots, especially if the photographer has decided what he wants to secure, and where he will find his material.

It is a profitable plan, whenever one sees material of which advantage cannot be taken at the moment, to make a mental or written note of it for future use. Some lunch-hour spare minutes might profitably be spent just "scouting around" for subjects to which more attention can be given later. The successful odd-minute photographer is the one who, when he takes his camera, knows what he wants, and goes right after it; spending all the time necessary or possible, on the actual photography, finding the best view-point, arrangement, etc.

Of course, not all the busy man's camera work will be the securing of subjects noted beforehand. Every day, to the alert photographer, there are pictures right at hand well worth securing, and that could not possibly be foreseen. Such opportunities are lost except to the man who is ready for them when they occur.

This will suggest the type of camera and methods to be used. Of course, for the happenings that made one say, "If only I had my camera!" the miniature camera is the only one to consider. It is easily carried, readily brought into use and easily reloaded. Further, the better class miniature cameras are quite capable of doing all that is necessary. There is one other feature in which the small camera scores, and that is in the 'depth' of the short-focus lens, permitting the use of a larger stop.

A good method in street work is the following: The camera is opened (the

By H.P.J.

operator having turned away from his subject if necessary, in order not to attract attention) set at the distance determined upon, and the stop and shutter speed adjusted. Then he may turn to the subject, take aim, and release the shutter, without fumbling and delay. It is a valuable saving of time, and a guard against error, to have a standard speed and stop at which the shutter and lens are kept set. With Super-XX film and a stop $f/11$, $1/100$ sec. is about the least one can give for street work. The use of a larger stop depends upon whether it will give the depth of focus for which the subject calls.

Another time-saving dodge is not to bother to estimate the distance of each object to be photographed, except where one wishes to do some selective focusing, but to set the lens at a standard distance, which will give



Appointment: B. V. DAVIS

In the case of a commonplace incident, such as the above, it is the setting that makes the picture.



Their Troubles

F. R. LAMB

This picture is an excellent example of a subject for odd-moment photography. It gained the award of First (Equal) in the open contest for May, 1954. Technical details: 1/50 sec., $f/4.5$, Plus-X film, Kodak Retina II camera.

everything in reasonably good focus from within a few feet of the lens to infinity. This is always practicable with a miniature camera, unless a very large stop is used. A 2-inch lens used at $f/8$ will give everything in focus beyond 11 feet if set at 21 feet. A camera with a 3-inch lens, such as the Ensign Selfix 16-20, which is ideal for this type of snapshots, when used at $f/8$, will bring everything to sharp focus beyond 16 feet, if set at 31 feet. However, it should be mentioned that where large scale enlargements are to be made from the negatives, either a smaller stop than $f/8$ should be used, or the focus set at the distance of the principal object.

Subjects for odd-minute photography are not, by any means, limited to street snapshots of the so-called 'candid' variety. There are interesting pictures just for the taking in odd corners of the city's architecture; within

a short distance from your place of work you will find a hundred points that present a different sky-line that can be used for exercises in the use of filters or for making attractive studies against the light. Contestants in the *A.P.-R.* competitions have found innumerable subjects of interest in the parks situated within a stone's throw of the city thoroughfares; some of these enthusiasts spend a portion of their lunch hour prospecting the water-front; others find subjects for action shots just outside the doors of the business houses. And of course, when the camera is loaded for colour, the scope of subject matter is widened to include many scenes not usually attempted in black-and-white, for colour values change throughout the day, and from day to day right through the year; so that a scene may be re-visited many times with renewed prospects of an interesting picture.

Leaves from a Studio Diary

Thursday

Yesterday David and I were busily engaged in cleaning out the spare room. Apart from the usual set of barked shins, bruised knuckles and wet feet, things were proceeding smoothly. We had, for a change, a promise of a peaceful day with no immediate assignments. I was happily thinking of knocking off early and trying a few holes, when David's energetic and exploratory thoughts shattered the peace.

"I think this would be a good opportunity to experiment with D-72 as a negative developer", he said. "Remember you once told me that it smoothed out the skin in portraits?"

I straightened my back, put the mop in the corner, and started to think. The idea of the golf was fading into nothingness. "Yes", I said, "it would be a good opportunity".

We tried. I was the subject. David took the picture. We printed the negative wet. My skin did look a little smoother than usual. Whiskers and pimples and skin pores and wrinkles and the rest of the ill-assorted paraphernalia that goes to make up my face showed a need for less retouching than usual.

I am at a loss to explain that phenomenon, although I have frequently heard it reported before.

"Of course", said David with characteristic wisdom, "we haven't really given it a try. Suppose we attempt it over a period of time? You keep that freshly mixed bottle handy, and we can each use it when the subject warrants it. The general run of work could still be processed in our tank developer".

"It's difficult stuff to keep, made up over such a protracted length of time".

David's moment of moral victory—"Don't you think it's time you put a seal of paraffin on top of it?"

No break today! I could see it. I went out and bought some paraffin and some glass tubing. One piece of tubing was cut long enough to reach the bottom of the bottle,

By J. C. YOUNG

passed through the cork, bent over, and narrowed to a jet. A shorter piece was moulded in a gas flame into a mouth-piece and bent at right angles and thence through the cork into the neck of the bottle.

"It's good to see you do something constructive", said David. "Now make it work!" By blowing through the short piece of glass the pressure of air forced developer up through the other tube, and out in a fine jet.

David lifted the cork with its assembly of glass tubing and poured in a quantity of paraffin. The latter made an effective seal against oxidation. He replaced the cork and glass tubing with the comment that it had been a profitable hour.

There was still a little time left . . . I went.

Friday

I was called out this afternoon to do a quick legal evidence job. Back I flew to the studio. "No time for fancy work", I was muttering to myself, "we'll have to print from wet negatives".

Imagine my chagrin. I found David mixing a fresh batch of Dektol. "We ran out", he said succinctly.

I remembered our patent storage bottle of D-72. After a few minutes puffing and blowing down the tube, I managed to get out 5 ozs. of developer. There was much hilarity, from everyone except me. I had a rush job to finish and prints to make. I was doing the puffing and blowing anyway.

I slipped the first print into the tray. It came up with a mass of white blobs everywhere. "That's a funny piece of paper", I thought. I tried again. More white blobs. And again. The white blobs came up everywhere—like a rash of measles.

I changed the batch of paper. Same result. Changed the developing tray. Same results, but more scattered.

The prints for that job finished up being developed in D-76. Terribly slow for bromide papers.

I showed my prints to Kodak Technical Service. "Some foreign matter there", was the verdict. "Tell us all about it".

I told them.

And then daylight dawned. Paraffin in small globules had caused those spots. But paraffin and water don't mix!

It was then that I remembered that the tubes had gone downward into the developer *through* the layer of paraffin. Naturally there was paraffin in the glass tube, and it came out with the first few ounces of developer.

Idiot!

Later

My friend was turning over and reading the instructions on a packet of colour film.

"S'funny", he said thoughtfully, "it appears as though nobody likes to guarantee the stability of colours".

A broad finger stabbed at the packet. "Dyes . . . are subject to change", and with that he helped himself to another crumpet.

He crossed his legs and frowned. He seemed, without looking, to be staring at something distant. "I remember —", he started.

"Better be going!" I said hastily and got up.

He looked at me for a second; I sat down. "I remember a case—"

"I've got to go—urgent appointment", I said hastily.

A long arm snaked out and held me firmly by the wrist. "As I was saying", he continued.

The upshot of the hour I lost with the windbag in question was that hand-coloured pictures, too, have been known to fade.

Back at the studio later that morning, I came across a nicely coloured portrait done for a customer calling in about a week.

Usually my window is a harbour for cast off prints. I never have been one for display. The coloured one found its way there. "Brighten the place up", I muttered to myself, and forgot about it.

That window gets hot in the summer months. It gets about six hours of concentrated sunlight per day.

A few days afterwards, passing the window, I stopped with a shock. The portrait was really sickly. All colour had gone from the lips and cheeks.

I took it out and examined it. True enough, in the concentrated sunlight, the reds had been bleached, although other colours had not been affected to any noticeable extent.

Saturday

We had enjoyed our outing in the car. Cool drinks were in hand, french windows open, a soft evening breeze wafted in from the north-east.

I settled more comfortably in my chair, put my legs up, closed one eye. I was so comfortable I forgot to get up when more friends dropped in for a chat.

The eddy of peace was disturbed. I heard my wife's voice saying brightly, "Oh yes, Jack will give you some hints if you've just bought a camera".

This fellow got straight down to tin-tacks. No beating about the bush. "I'd like to take pictures of my kids and friends—and learn to do that well, before going on to anything else. Can you give me an idea or two about backgrounds?"

I never have believed in loading a beginner's mind with too much at once.

"Contrast compels", I said briefly, and re-filled my glass.

The silence lasted for quite a while. He was squinting at the bottom of his glass. "I mean this!" I said. "If your subjects are fair haired, use a dark background, such as dark foliage. If dark haired, look for something brighter. A more advanced worker can get away with anything for effect, but at your stage, you will emphasize subject characteristics if you follow the rule".

"Contrast compels attention, whether it is white against black or black against white".

Two models were easy to find—one fair girl, one dark man.

I rigged up the camera, about 4 feet from the subjects, the subjects two feet in front of the venetian blinds. One light just above the camera. Figure 1.

We went into the garden. It being night, the black background was there already. Same lighting. Figure 2.



Fig. 1



Fig. 2

Monday

When I entered the film-developing room to-day I came across a queer sight. The white light was on, and David was rolling up his sleeve. He was eyeing me speculatively, with a slight smirk, and as I goggled at him, burst into song. "Just a minute Boss, there's a film still swimming in the developer."

With that he plunged his arm into the open tank, groped thoughtfully for a minute, plucked forth a 4" by 5" sheet film and gave it a bit of a rinse in the stop bath.

I started to scream. I was almost choking.

I closed my eyes. "The light's on!!!"

"Look Boss, it's a good negative". I opened my eyes (as if closed eyes would stop it fogging!) and he looked briefly at the image before popping it into the fixer.

I was speechless; in fact, I thought that I would choke as I looked at that piece of film in the white light. But it did not fog . . . and then I remembered something of the days of Kodak Daylight Developing Film Tank by which system the rinsed films were regularly transferred to the fixer in subdued white light.

Tuesday

It was still early on Sunday morning. I was just awake, gazing with half-open eyes at the shafts of sunlight coming across the bed. A sock lay in the middle of the carpet. "When that shaft of light reaches that sock, I'll get up", I promised.

I closed my eyes again. I had all the time in the world. I wondered if there was any hope the sun would go backwards.

As I lifted the phone off the hook, I was only hoping to stop its jangling. "Hullo", I mumbled. I was as much interested in the identity or news of the caller as a speed-cop listening to an excuse. I yawned horribly and and loudly, and the voice cracked on, "... got into town last night, brought some new developer ... best I've ever used".

About half-way through the bacon and eggs, I realised that the caller was an old friend from 'the Mulga'. After the first gulp of coffee I remembered something about seeing me at the studio in the morning. Once awake, I was even pleased. About once every twelve months he appears, usually on a holiday. Most of the time is spent frowning around my studio, office, and darkroom. Nothing is said for the first few days; he just looks at everything going on, scowls thoughtfully, and disappears into the next room.

Everyone gets quite used to the menacing figure and pays no attention. About the fourth day the criticism starts. It develops slowly and rages with increasing strength. He finds fault with everything, condemns this, condemns that, roars and snaps at everyone. We love it; it is by way of being our efficiency audit.

On the Monday morning he was baying at the door when I arrived. There was suppressed eagerness in his face and voice; the tip of his nose was quivering. "This developer", and a finger as big as a foot stabbed in my chest, "will give you the finest grain and the best gradation you've seen. Try it. See you tonight!" With that he was gone.

David and I pushed a few 4" by 5" negatives through his developer that morning. I left David to wash them and went out on a job. They looked O.K. as negatives to me.

That afternoon David stood in the doorway. He looked worried. "Those negatives

seem to be very grainy", he said. He held out the parcel of negatives. I took one out of its envelope, glanced through it, and yelped. "I can see the grain in the negative!"

David looked glum.

When I arrived home that evening my friend was in my dining room contentedly wolfing a sizable hunk of my wife's roast chicken. "Couldn't wait," he mumbled, mouth full, and devoted himself to the job on the plate.

I seethed. "Not content with ruining my negatives, perhaps losing the contract, I come home and find you eating the last week's profits!"

He offered me one side of the wish-bone. "Afterwards!" he said. It seemed to me that he was taking it very calmly. So he should! They weren't *his* negatives.

Half an hour later I was somewhat mellowed. The huge paw groped out and fastened on to a negative. He gazed at it, slowly, painfully, as it every inch of the negative was a cut-diamond. The big paw dropped the negative on the table.

I waited patiently. Steam rollers move slowly.

His eyebrows just bristled for a moment as he stared at the wall. He crossed his legs; the great fist described a circle, picked up the negative and there was more scrutiny, more frowning.

"I'd like to ask better technical advice", he started at last, "but I think that's a type of reticulation".

I knew that the developer, stop bath and fixer had been at the same temperature. What about the wash water? We discussed it.

It was then that I remembered that, without thinking, year in year out, it has been my habit to turn on the taps before doing any processing. This clears the pipes of rust and warm water, for the pipes are on the outside of the building and catch the morning sun.

"You see", I said. "This morning, I remember the taps weren't running when we developed. Question is, did David allow the taps to run for ten minutes or so before putting the films in to wash?"

A check with David this morning showed that my suspicion was only too correct.



Telling the new picture- maker

(No. 10)

M. M. Baker
DAY DREAMS

Watch the Background!

A common and very easily corrected snapshot error is the result of concentrating so hard on the subject of our pictures that we forget to look to see what is behind the subject.

The camera is a highly talented mechanism; but it still can only record what you place in its field of vision. It will not omit a single detail. You must, therefore, be sure that you know what will be in your picture in addition to the primary subject. A properly chosen background will enhance the importance of your subject, and perhaps help to tell the story.

Backgrounds fall very generally into two classes. One is the background that helps to set the stage for your picture, the kind

that tells where the picture was taken, and even possibly what the occasion was. The other type is the neutral background, one that emphasises the subject by simply erasing itself.

You may say that this type of background is easier to write about than to find, and on some occasions you would be quite right. But there is a way of doing it that works most of the time. The trick is to look for an angle. By trying a low angle, you may be able to use the sky for a background, and that is ideal in most cases. Then, of course, you can go to the other extreme and do your shooting from a high point using the grassy lawn, the sandy beach or even the living room carpet as a background.

Such backgrounds, by emphasising the subject, often can make an ordinary snapshot into a highly dramatic picture.

Notes from the Magazines

PRECISION AND THE CHEAPER CAMERA

The British Journal of Photography, March 26, 1954.

Elsewhere in this issue is described some of the production methods seen on a recent visit to a German precision camera factory. It is, however, interesting to turn to another aspect of camera manufacture. Curiously enough, we in England seem to be just as clever at making the lower price camera as the Germans are skilled at turning out expensive precision cameras by the million. This does not apply to one manufacturer only, but we confine ourselves here to a plant which we recently spent time in examining in close detail—the Kodak camera plant in Harrow.

Most of us remember the old wooden Box Brownie. Maybe some of us still possess one, tucked away in some cupboard or still in use by the youngest member of the family. In its earlier days at least, this camera must have been made throughout and individually by hand. It came into being in 1900, cost five shillings, and took $2\frac{1}{4}$ " square pictures. It was soon replaced by what we know as the 127 size camera, which has since seen many vicissitudes, reaching the fabulous price of twelve shillings in 1921 and being replaced in 1927 by the eight-and-sixpenny "Junior". The shape of things to come was revealed, just before the outbreak of the 1939 war, in the plastic "Baby Brownie", which presumably entirely mass produced, brought the price back to the original five shillings—not, alas, for long, thanks to the war. To-day the streamlined successor to the "Baby"—the "Brownie 127" costs £1/9/6 (in Australia) but it probably represents as perfect and reliable an instrument of its class as does the most expensive German precision camera.

DEATH OF AUGUSTE LUMIERE

Following on the announcement in the local Press of the death in France of Auguste Lumiere, the following item was broadcast by Frank Legg in the Australian Broadcasting Commission's *News Review* programme on 12th April:

"With his brother Louis, Auguste Lumiere was one of a small group of 19th Century pioneers—inventors and adaptors—American, French and English—who made the modern cinema possible.

"As early as 1861 an American had patented a device for revolving several still photographs to give the effect of motion—which he called Kinematoscope, but a quarter of a century was to elapse before Edison, the great inventor, turned his attention to "moving pictures". His revolutionary contribution was to make use of a new photographic film invented by George Eastman, instead of the plates previously in use—and by 1889, thanks to Edison's two years of research, the motion picture was an accomplished fact.

"But it was a very primitive and limited device. You had to look at it, one at a time, through a sort of peep-show affair—the longest film ran for only 13 seconds—and some years later, when the first public presentation was given, the equipment weighed almost a ton—and programmes were naturally limited to the merest snatches of movement and action.

"Before then however, the Lumiere Bros., camera manufacturers of Lyons in France, had got hold of one of Edison's clumsy inventions, and so adapted it as to become known as the inventors of the first modern cinematic camera. Their "cinematographie" was adjustable—it was both camera and projector, enabling the principle of the magic lantern to throw images onto a screen and thus show moving pictures to much larger audiences; it was lighter and more mobile—and before very long Lumiere's photographer-exhibitors were roaming the world, making films and showing them."

*For details of the first showing in Australia, see the *A.P.-R.* for Oct. 1951 (p. 646).

"In December, 1895, Lumiere gave the first public cinematograph show in the world—at the Cafe de Paris, in the French capital—and a month or two later he gave his first cinema show in London. His films ran for only a few minutes—and by present-day standards weren't especially fascinating—*The Arrival of a Train* and *Workers Leaving the Lumiere Factory* were amongst his earliest masterpieces.

"But he made possible the steadiness of the image on the screen, he invented a colour process of photography, he created the standards still used in film camera work—and perhaps more than any other of the early pioneers, he would be described as the Father of Motion Pictures."

(Printed by permission of the Director of Talks, Australian Broadcasting Commission).

Will you permit me through your pages to draw attention to two recently published books which everyone interested in pictorial photography or in the history of photography should try to see.

The first of these is *Masterpieces of Victorian Photography*, which contains 72 reproductions of notable photographs made in the British Isles or by British photographers working abroad between the date of the invention of photography and about 1900. The value of these is increased by the fact of their reproduction in fairly large format, many being about $8\frac{1}{2}$ by $6\frac{1}{2}$ inches. There are specimens of the work of Fox Talbot, D. O. Hill, several of Mrs. Julia Cameron's magnificent portraits of famous men, some of Roger Fenton's Crimean War pictures, some of the works of Rejlander, Lewis Carroll and many other pictures of the greatest interest. The book also includes short biographical notes on the photographers whose work is represented.

The other book is *Mr. Lincoln's Camera Man; Mathew B. Brady*. Brady made a very comprehensive record of the four years of the American Civil War in 1861-5. This book gives the story of his life and in particular of his adventures and experiences during the war. He and his twenty assistants covered the campaigns most thoroughly and made thousands of negatives and a large number of these are reproduced, some of them very realistic, not to say gruesome, battlefield scenes. For some years before the war Brady had been the leading portrait photographer of the U.S.A. with studios in Washington and New York and had photographed practically all the eminent people of the day and many of these portraits are reproduced as well as the war pictures. In all there are about 230 reproductions of Brady's work, many as large as about $9\frac{1}{2}$ by $7\frac{1}{2}$ inches. The photographic quality and pictorial merit of many of the pictures is really wonderful, considering the cumbersome apparatus and the slow and difficult process that had to be employed.

Both these books, I might mention, are available in the Country Lending Branch of the Public Library of N.S.W. No doubt copies are also available in the reference section of the Library.

B. Schleicher

DERRICK KNIGHT

Derrick Knight, M.B.E., A.I.B.P., F.R.P.S., is now in the Philippines and will later fly to Japan to carry out photographic coverages of these countries for the Shell Photographic Unit, of which he is the chief photographer. He was in the Philippines during last February and March and in Japan during April and May. The primary object of the tour is to obtain an up-to-date record of current oil operations and also to cover as much as possible of the topographical and social background of the two countries.

Although it is only seven years since he first joined the Company, Derrick Knight, in addition to his normal duties, has already made two similar extensive tours on Shell's behalf. In 1948, when covering Venezuela, Colombia, Ecuador and the Caribbean he also took photographs for "Invisible Cargo" a book on the oil industry written by Leo Walmsley and published in 1952. During this time he made a car journey along the Trans-Andean highway and visited the head-hunting Jivaro Indians on the Amazon.

South East Asia was his next destination. In October 1950 he began a journey which was to last 18 months, visiting Indo-China, Hong-Kong, Borneo, Thailand, Indonesia and Malaya. Some of the 8,000 photographs he took on this trip were used to form one of the most comprehensive photographic exhibitions dealing with the area yet seen in this country. Entitled "The Old and the New in South-East Asia", it was held in London in August 1952, and later in several main centres in the United Kingdom and in the Far East.

Press Release from The Shell Company.

IS THERE SOMETHING WRONG?

By M. O. Dell (Fellow)

"The Photographic Journal," August, 1951.

This paper was read by Mr. Dell at the East Anglian Conference on Sunday, 8th April, 1951. The manuscript was received on 20th December, 1950.

When I put this question, I am not thinking of the larger scene. Speaking to The Royal Photographic Society and as a Member of the Pictorial Group, I mean "Is there something wrong with pictorial photography?"

Last summer I went to an exhibition of pictorial photographs—it was not one of the big exhibitions—and, as it happened, I went straight on from those photographs to the exhibition of paintings on the Embankment Gardens. I spent some time at each exhibition and came home wondering which was the more deplorable: to see all those photographers, full of enthusiasm and reasonably competent on the mechanical side to make what they thought they were trying to make, but quite unaware of what they were doing, or might be trying to do; or to see a lot of painters, only too self-consciously aware of what they were trying to do, but, on the mechanical side, quite incompetent, quite unable to make paint do the things which they knew very well they ought to make it do. And both parties going forward gaily, complacently unconscious of what they lacked.

The photographers have not the same standard of comparison; if you paint a watercolour, you inevitably compare yourself with Turner, Cotman or de Wint—and, if you are not discouraged, you ought to be. Perhaps these young people dressed up as artists are not so discouraged as they ought to be. But let us leave them: what about us? Some of us are not so discouraged as we ought to be.

Can we begin by agreeing about three or four things?

First, there is something lacking in pictorial photography as we have been seeing it in recent years. Leaving out people to whom pictorial grapes are sour, we see successful people, like Mr. Halford and Mr. Heimann, making their fantastic efforts to find something more interesting to do. From time to time we see other photographers, who have been by no means unsuccessful at the pictorial game, issuing manifestos and organising exhibitions on new lines. Though I don't find much positive content in these manifestos, I read with great sympathy their authors' exasperation at the futility of pictorial photography as it is.

Second, as to what is wrong; pictorial photography, as we see it, is dull, derivative, second-hand stuff—uninspired and uninspiring. It would be inexact to say that that is what is wrong: that is how wrongness reveals itself.

Third, can we agree that something emotionally disturbing is the sort of thing we want, that by "pictorial" we mean something which speeds the pace of living, makes the breath come shorter and the heart beat more quickly?

Fourth, may we agree that exhibitions of pictorial photographs are not so moving as they used to be? I speak for myself, how can I say whether a young man is moved today as I was moved when I was a young man? I may be a fossil, but a month ago Mr. Mason expressed the same opinion; Mr. Mason is connected with journalism and fossils quickly disappear from areas which are subject to hebdomadal eruptions! Perhaps I am old, but it was not so very long ago when, after an interval of years, I saw again the cliffs of Cheddar. Coming to Cheddar, as I had come fifty years before, over the hills from Charterhouse-on-Mendip, I was as deeply stirred by the beauty of it, as I was stirred when first I saw it under the sunset of those many years ago. And again, only a couple of years back, I was coming down from the Pimené to Gavarnie. As I crossed the last meadow I turned and there was the Cirque of Gavarnie, one half blue in the light from the eastern sky and one half golden in the light of the setting sun. I was making home to dinner—and a dinner overdue at that—but the sight brought me to a standstill. Of course Gavarnie means a lot to me; above the lip of the grass were the chimneys of La Chaumière, where Jean Marie Lartigue (who showed me how to go up mountains) lived and, two years after the War, died. I don't know why, just there and at that moment Kipling's "Sussex," "deeper than our speech, or thought, beyond our reason's sway" should have been running in my mind. All that apart, I may be old, cynical, and disillusioned, but again the sight stirred me as it had not stirred me when first I saw that spectacle thirty-five years before. Great natural beauty can still keep me from my dinner; and yet I remember how I was affected by an exhibition of Misonne's early work in the A.P. Little Gallery, and by Keighley's "And The Rest Is Silence" when that was new in the Salon. I am not affected like that by any exhibition of pictorial photographs today. It may be that I see too clearly how the machinery works, but I don't think that it is only I that have changed.

Can we agree that pictorial photography is not so emotionally stirring as it used to be! If so it is worth while to think in what ways the outlook has changed.

Some nasty person has said that groups of photographers are often rightly named "Camera Clubs" because they are collections of people more interested in their cameras than in what they do with them. The jibe was unjust, the 'show most, take all' attitude to apparatus has never been peculiar to Camera Clubs. However our attitude towards apparatus has changed: the magazines we read throw a sidelight on the change. I remember the first photographic magazine I ever bought, I chose it because it was a

penny and the others were twopence. It had an intense red cover. With a candle behind it you could use it as a safelight, the publishers said so, safe for the fast plates (200 H&D) then in vogue. It was called *Focus*. At the same time there were also our own *Photographic Journal*, the *British Journal of Photography*, one called *Photography*, and the *Amateur Photographer*. Only in more recent years have we seen such titles as the *Leica News* or the "Miniature Camera This or That." The development points to a general change in outlook: the apparatus claims more of our attention than it did in years gone by. It almost claims the status of an end in itself.

In the second place we take more notice of the technician in these days.

In the third place there has been a change in the attitude towards faking. Of course the old workers were quite frankly a lot of fakers. Quite incidentally (and in parenthesis) that has reacted upon the status of pictorial photography. Blacklead on a print is like paint on a lady's face—it may be the fashion, but it is an acknowledgment of an inherent imperfection. The lady who puts on paint believes, rightly or wrongly, that her face, as nature made it, is not good enough. The man who uses muck-oil and black-lead on a print believes that photography is not good enough, that it cannot give him what he wants, he too acknowledges the inherent imperfection. Romney Green, the handicraft woodworker, talking of the use of screws, said that, although there was nothing against the use of iron screws in woodwork, in fine hand-made woodwork such as he was trying to make, the wooden pin was 'more noble.' There is a subconscious feeling that in fine photography the use of oil and blacklead is not very 'noble.' Few people think it out, but it is an observed fact that mixed methods have not the same appeal as direct methods and one result of all this faking has been that a brilliant young man with ambitions towards art has been less likely to choose photography as his means. In consequence, photography has not recruited so many brilliant young men as some other walks of life, and one reason why pictorial photography is dull second-hand stuff is that pictorial photographers are dull, derivative people—Members of this Society excepted! That is by the way. Of course there are still a lot of fakers about. They conceal their tracks more skilfully and that is where the real change of outlook comes in. We now try to make our prints look like straight photographs, but Keighley never worried about making his prints look like straight photographs.

The idea that a straight photograph is a good thing to aim at is right enough, but we have developed a very limited idea of a straight photograph. A distinguished photographer, an author of books, judging a photographic exhibition, remarked that he thought a photograph ought to 'look like a photograph.' On being challenged as to what he meant by 'looking like a photograph,' he said, "well, a glossy bromide print." It transpired that he had never heard of a photographic process called gum bichromate. We now try to make our prints look like glossy bromide prints. Though the old-timer took trouble to conceal his faking, he did not bother to conceal the fact that he had been faking, he was not concerned to make his print look like an original for reproduction in *The Times*.

In the fourth place, he premeditated more. When you went out with a fifteen-twelve camera and two plates, you thought about what you were going to do with them. You know we are a curious lot of people. In our work, by insurance, by the scramble for safe jobs, by social security and the welfare state, we try to cut out all uncertainty; then, in our leisure, by whist-drives and pin-tables, football pools and sweepstakes, by hazardous holidays and dangerous

sports, we try to put back into our lives that much desired, that most desirable, element of chance. Photography is one of our distractions and we like an element of chance in that. But I have been thinking that the methods of the cod fish have been too highly esteemed among pictorial photographers. There is no need for us to seek the element of chance. Think of the vast number of pictorial photographs made and compare it with the two hundred or so which we find to hang in our exhibition. Either good honest work is much more scarce than it ought to be, or something besides good honest work is needed to make a photograph of exhibition standard; part of the 'something besides' must be a lucky chance. Have we not all heard some photographer say "I saw it and I liked it, I thought it was rather nice and I printed it"—and there it is on the exhibition wall. How often is a print sent to an exhibition, and hung there, nothing more than a scene which someone wandering about with a camera in his hand came upon quite unforeseen, snapped, and enlarged? Mr. Mummery with his fifteen-twelve camera did not work like that. Mrs. Minna Keene did not get her "Christmas Eve" like that. "Christmas Eve" is a completely modern subject, a real-life incident. Mrs. Keene came upon that when she was on holiday in Germany. A modern camera man coming upon that would have set the rangefinder and the stop, lifted up the camera and snapped it just as it was. Mrs. Keene brought the idea home with her. Next Christmas her family had a goose and it really was Christmas Eve. She had the authentic German costume. The picture was taken in her back kitchen at Bath, the sitter was the daily help, she probably covered the lower half of the window with brown paper to get the small source of light high up which gives the modelling on the forehead and the concentration of light on the feathers (there was no question of artificial light or flash-bulbs in the eighteen-nineties). Better or worse the picture did not risk failure for want of thought and care. How many of the vast mass which the selection committee rejected might have been the better for a little of that thought and care!

The older workers, older now but not then, were more deliberate in the taking and they were also more deliberate in the later stages. Printing was by daylight processes, this meant a big camera or enlarged negatives, either method taking time.

In the old days Victorian tradition was strong and photographers stuck pretty closely—with the exception of a few wild men—to conventional subject matter and academic composition. Not because they thought more about subject matter and composition than we do now, heaven knows and you know that we fuss enough about composition and run fast enough after subject matter today. I think the old workers saw what other picture makers had been doing and just followed on the same lines without bothering over-much about it.

It therefore seems to me that the ways in which the outlook of the pictorial photographers of some forty years ago differed from the outlook of us the pictorial photographers of today may be summarised like this:

They gave less thought and attached less importance to their apparatus and they took less notice of what the technicians had to say. They were more frank about their faking. They premeditated their pictures and were more deliberate in their technique. They accepted without question the fashion of the day, or of a rather earlier day, in subject matter and composition.

Now in each of these matters their outlook differed from ours in the same way, the difference was at bottom the same difference. We have grown to put more emphasis on copying the subject, they put less emphasis on the character of a picture as a copy of a subject.

Our preoccupation with apparatus is a preoccupation with the camera as an instrument which, quickly and easily, completely and with great precision, can copy what is before it. We conceal the fact that we have faked and try to make our photographs look like glossy bromide prints in order that, whatever we ourselves may know to be the facts, other people may accept them as accurate copies of actual scenes. The old folks did not listen to the technician because, although perhaps they did not understand him, they saw that his ideal was an exact copy. They worked deliberately because, knowing that they must copy, they were not content to copy any but a most carefully chosen part and deliberately chosen moment of the world as it is. They meditated their choice of subject in advance and toiled through their laborious technique because they believed that the purpose of a picture is not to make a copy of the world as we see it, but to call up the image of a world more nearly perfect than the world we see. They readily accepted the subjects which were the fashion of the day because they recognised, perhaps unconsciously, that their real concern was not with copying subjects and that the material which had served others century after century was good enough for them. We now emphasise the character of a picture as a copy of a subject.

The writers of leaders and broadsheets and the photographers of fantasy alike attack the problem from the side of subject matter—new subjects, I think we should look deeper, because if, as I think, there is something missing from pictorial photography today, our failure has something to do with our whole attitude towards subjects and copying subjects. We have got to think again about the whole problem of the part which subject does play, could play and ought to play in making a picture.

Nothing, says the poet, "not even that supersensuous sublimation of thought the euristic vision of mathematical trance, can separate man off from the impenetrable." In other words, it all begins with sense-perceptions. Even the artist who paints an abstract must start with some form seen or remembered. How much more must a photograph be based on things. Exceptionally a photographer may use shadows in place of a lens image, or he may make one sort of thing look like some other sort of thing; he may even, keeping within the derivation but straining the common usage, draw with a pencil of light and call it a photograph. But you cannot photograph a void any more than you can print upon a theory about art—normally a photograph represents a subject. The subject is raw material. The raw materials of a painting are subject, canvas, and paint, the raw materials of a pictorial photograph are a subject and a sheet of sensitive paper. A photograph must have a subject to be taken as it must have a sheet of paper to be printed upon. Naturally the subject should be good, a man who used a bad sheet of paper when he could get a good one would be thought a fool, a man who uses a bad subject when he can get a good one is similarly unwise. As it is more difficult to get a print on bad paper, it is no doubt more difficult to get a picture from a bad subject and, if photography is one of the competitive sports, the man who gets a picture in spite of that handicap deserves more points. It may not be a coincidence that the experienced worker is more often the one to choose the adverse handicap of outlandish subject matter. He is like the expert climber who may choose to go up the mountain a harder way. The climber only gets to the summit; he may find a new way and so add, perhaps, the one little bit he could add, to the total of knowledge. Or he may arrive, as Nevinson says of the man who "has lit his pipe in the morning calm that follows the midnight stress," "exhausted but happy in the sense of function fulfilled." Good luck to him! The photographer may

feel the same though he only makes a picture in the end. Good luck to him too! I have made a lot of funny pictures in my time and I don't grudge him his sport—but don't let him get conceited about it.

Though a pictorial photograph must have a subject, a work of art must appeal to the imagination. That is like a phrase in a creed, a form of words to which we all pay homage, but which too many of us think there is no need to understand.

A good many years ago, in a commentary in *The Year's Photography*, Mr. Bairstow pointed out that naturalism does not mean an exact copy. Within the limits of naturalism different pictures of a scene are possible. These pictures will be incomplete and, in so far as a representation is incomplete it will be open to various interpretations. It is in making these interpretations that the imagination does its work. So far Mr. Bairstow. A famous caricaturist once said "similarity is not essential to likeness." The words are not very satisfactory, but in the mouth of a caricaturist you can see what they mean, say "likeness is not sameness." I remember in the old days when you used to sit ten minutes in a tea-shop waiting for the girl to serve you instead of standing ten minutes in a queue to serve yourself, a young Englishman and a friend, manifestly a Frenchman, were being served. The Frenchman studied the menu and gave his order. "I will have the same, exactly the same as my friend," said the Englishman. "Not the same, you do not mean the same, mon ami," said the Frenchman, "you mean similar." The difference between being the same and being like is a subtle one, it appeals more to Latin logic than to the practical Anglo-Saxon who is content that the thing should be "near enough the same." The caricaturist's point is that the picture which is in the largest number of particulars the same as the sitter is not the most like, that is the most similar.

We are told often enough that our seeing is a double process, first the formation of an image upon the retina and second the interpretation by the mind. Sameness belongs to the image upon the retina, similarity belongs to the interpretation; sameness is in the thing itself, similarity is in the mind. What the caricaturist calls 'likeness' is not a matter of getting the same, or nearly the same image upon the retina, it is a matter of getting a similar interpretation by the mind. If we aim at an exact copy we aim at the same image upon the retina, naturalism does not need the exact copy because it looks beyond the retina to the interpretation. Only at the second stage, in the mind does the imagination operate. The mind interprets by chosen symbols: one Prime Minister by an umbrella, another by a cigar. The imagination can build up small foundations. The reindeer which Magdalenian hunters drew upon the walls of the Font de Gaume would never satisfy an emulsion chemist, but the chosen symbols were there. Later hunters built upon even less and represented a horse by three short straight lines, an upright line in the middle and slanting lines on each side, the symbol of a hunted horse, the mane and two startled ears just seen against the sky. The primitive hunter, even when he lived in France, did not always distinguish between like and same; he drew a picture arrow in a pictured bison and thought a real arrow in a real bison would follow. But the man who now makes what we call a picture, though he may not consciously make the distinction, unconsciously acts on it. I wonder whether anyone will now remember the books which Joseph Pennell, the etcher and lithographer, produced of drawings of London, San Francisco, the Panama Canal, and New York. Looking at the pictures of New York the other day, I was struck by the way in which their emotional appeal depends upon the fact that so much information about the subject matter has been withheld. So little being told about the subjects, the

imagination is the more urgently invited to plunge into its various interpretations.

The appeal of a picture as art thus depends upon its incompleteness as a copy. Naturally enough, for the pleasures which we look to get from a work of art are those of surprise and recognition and, if a representation is complete, accurate and detailed, there can be neither recognition nor surprise. We can only look at it, there it is, and scan it over as we might scan over the real thing. The pleasures of recognition with accompanying surprise spring from the fact that the work is *not* the real thing. All the diverse things known as works of art have one quality in common: in each of them the material of which the work of art is made is different from the material of that which it describes. The material of art may be canvas, or a sheet of paper, or stone, or just words. The pleasure of surprise springs from the sudden realisation that, though the material is not the same, the symbols are there and the imagination can make the similar interpretation.

The ability to see the picture upon the paper is learned. A student of the primitive Australian people found that they could make nothing even of a spirited coloured engraving of one of their own race—it was just a sheet of paper to them. Many people fall out with modern art because they do not realise that the appeal must depend upon the work being made of some material different from the real thing, upon its being in some way incomplete as a copy, that the symbols must be understood and it may need some effort of attention and even of the intelligence to understand them. They have no use for Epstein's "Night" and "Day." They recognise the human figures, they may admit that the figures must be changed a little in becoming emblems of day and night, but they think too great liberties have been taken with the form divine in making it, in the first place, too palpably a block of stone, and, in the second place, part of a great cliff of masonry. Many people think of those sculptures simply as objects out of an art gallery put up out of doors for their delight, and they are not amused.

However, the important problem does arise, how much of its character must a sheet of paper give up in order to become a subject and how much of its character must a subject give up in order to become a sheet of paper.

People who make pictures are aware that their raw materials are subject, canvas and paint, or subject and sheet of sensitive paper, and they are vaguely aware of the problem how much must each give up in order to become the other. But people who make pictures are not, as a class, those who take kindly to verbal logic and Euclidian definitions and they fall into pitfalls.

There is one great big pitfall right in the middle of the road, the pitfall of not realising that the picture is anything but a subject and so not thinking of the paper or canvas at all. Photographers, whether of the old school or the new, never seem to have taken much account of their sheets of paper. It may be because of another early memory (being taken round the paper mills at Wokey Hole at the age of fourteen and seeing how fine hand-made paper is made) that I like a nice sheet of paper. But I am not the only one who has stood outside a Mayfair stationer's window and enjoyed looking at the fine notepaper there displayed and thinking of the letters he might write upon it, if only he were not what Stevenson called "the father of unanswered correspondence." I like a nice sheet of paper and I feel hurt that, for the sake of a slightly longer range of tones (which at the best can get us only a little nearer to the long scale of tones of real things, and is a very doubtful boon anyway), we should have to make our prints on a type of inferior linoleum.

It is easy to decide that since the subject must become photography, skilful photography is to be desired, for "art is skill in making things." It is easy to think that skilful photography means doing what the technician recommends and to forget that skill also lies in making the process do what *you* ask of it.

It is sound to conclude that in so far as the picture is not like the subject it should be like paint, or like photography. Since each side must give up something for the sake of the other, it is not such very woolly reasoning to conclude that the less you have of the one the more you will have of the other (the less like the subject, the more like paint), but this is another pitfall. It was at Galashiels that I fell in with a painter who had somehow drifted into a photographic society's meeting. Talking of the aims of art afterwards he told me of a friend who had painted some Lowland landscape. His housekeeper was enchanted. "Why there's the cottage where I used to live, and farmer so-and-so's farm and the field with the cows in it!" The next morning that painter painted the whole thing out and started all over again. That man was unwise. Subject and paper or paint, though in a way rivals for attention, are not enemies. His picture was neither better nor worse because Mrs. Brown could recognise her cottage. As Darwin pointed out, the organisms which extinguish one another are not those which are different but those which are most alike. Subject and paper are different enough for both to survive side by side. In fact, they are more like benevolent parasites each upon the other. Their interaction is our joy.

We have seen works by "artist photographers" which seemed to suggest that their authors thought that in so far as their works were not like their subjects, in so far as they must be more like photography and so more nearly art. But this pitfall is rather on the painter's side of the road.

The painter fell out with Mrs. Brown because she would look at her cottage and he wanted everybody to look at his paint. Photographers, tied to their condemnably competent copying machines are in danger of pitfalls on the other side of the road—they want everybody to look at their subjects. I don't want anybody to think that I am getting at anyone in particular, because I am not, when I say that the influence of "wireless" upon pictorial photography has been unfortunate. Some time, away back in the nineteen twenties, I think it was at Southampton, the secretary said that the Camera Club was losing members because so many were going over to doing wireless. "Doing wireless" in those days meant putting together a crystal set on the kitchen table from a kit of parts. That sort of interest wanes and the Southampton Camera Club survives. A lot of those people have come back into photography and have brought their ideas with them. Besides, there has been a pretty general dissemination of ideas about radio and electricity in general. Photography and radio are in one way very like: each applies scientific method and invention to something of the nature of art. But there is this difference—the radio engineer starts with his work of art complete in the studio (subject to what the producer may do by twiddling the knobs), his aim is to get exactly the same thing over again on the loudspeaker. The photographer starts with one thing and finishes with another. The radio engineer ends with the same material with which he starts—sound. The photographer ends with material different from that with which he starts; he starts with a scene and ends with paper. The one tries to reproduce something which already exists, the other tries to create something new. The idea that we are trying to reproduce something has got into pictorial photography.

(To be continued)

Review of Contest Entries

NOTE: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

NUMBER OF ENTRIES	123
(A/S 14, B/S 44, A/O 27, B/O 38)	
NUMBER OF COMPETITORS	50
NUMBER OF NEW COMPETITORS	6
NUMBER OF PRIZE AWARDS	27

C.A.A., Willoughby.—Congratulations on the improvement attained in the present version of the Cobbity Chapel subject. The fact that the picture gained a higher award in this month's contest speaks for itself.

P.C.A., Willoughby.—Of your two we prefer the river scene, in spite of some general flatness of tone, because it shows an appreciation of pictorial values. In contrast to this the fireworks subject is somewhat scattered and there appear to be several conflicting points of interest, all tending towards a feeling of unrest. Simplicity, though difficult to achieve, must be the keyword to success in such subjects as this.

B.A., Scone.—HC for "Descent", which appears to be the best of your three. We appreciate your tendency to single out the unusual angle for your pictures and we believe, if maintained, this may lead to some really successful presentations. The present examples, however, are somewhat confused and contain too many good things rather than too few. Preferably there should be one definite centre of interest—a motive which is obvious to the spectator at first glance.

K.F.B., Ryde.—Congratulations on once again obtaining two listings with two prints. "Hallowed Stone" possesses a very attractive tonal range and shows excellent technical quality. Your other entry is somewhat drab in the upper half, but beyond that shows good technical approach and is a successful record of the city at night.

D.L.B., Miranda.—In your carnival subject you have made a very good effort to overcome the exposure difficulties so often met with in subjects of this nature and the general effect is satisfactory, but you might find that the impact of the subject matter will be improved by a rather drastic trim of—say 3" from the foot.

J.E.B., Buranda.—Congratulations on prize award and two HC's. "Brisbane Bridge" as seen in your night photography entry seems to us pictorially a considerable improvement over any daytime version of the subject; you have done well to exclude all extraneous matter. The same can be said concerning your other three, of which we prefer the U.S. monument which is nicely modelled and well rendered technically. The tower print does not seem to have offered much in the way of lighting appeal, but "On Guard" is well lit, though perhaps a little too lacking of detail in the highlights. There seems little in the latter print, however, that would indicate its basis as a night-time subject.

E.C.B., Haberfeld.—Both of yours are excellent technically. HC for "Bush Near Cooma" as possibly the best attempt at a woodlands subject at night seen in this month's contest. The Lord Howe Island subject tends to add its weight to the evidence which seems to show that pictures including palm trees are amongst the most difficult in which to break new ground or develop a fresh approach.

I.H.B., Coburg.—Of your five we prefer the child study but perhaps this opinion is due to the fact that we have lately seen so many pictures of Sydney and Melbourne under decorations for the Royal Tour; nevertheless, your city pictures are very fine and valuable records of the celebrations. But, returning to the picture of the child, we must say the subject has been attractively posed, and apart from a certain loss of highlight detail the print is technically satisfactory.

K.B., Gympie.—Congratulations on first award for "Silhouette". Here we find simplicity and unity, as well as interest and good technique—a good combination, novel in conception and well executed. However, all hand work should be very restrained.

G.S.B., Toowoomba.—The overall lighting of the hall did not offer you much in the way of modelling light and so the rendering is much too full of overall details to conform to pictorial standards, nevertheless this aspect is offset to some extent by the excellent technical quality of the print.

I.H.C., Hamilton.—HC for "The Stork Expects" as a good example of open flash photography. The subject is of interest as a novelty but could hardly be expected to go very far in a regular pictorial competition with prints of a more serious nature.

L.G.C., Red Cliffs.—There is something pleasing about both of yours but neither had a great degree of possibility. If the negative will stand further enlargement you might try another print of the seascape with $\frac{1}{4}$ " trimmed from the bottom and $2\frac{1}{4}$ " removed from the right hand side. This makes a vertical panel and will help considerably towards unifying the composition. Your other subject seems to call for some additional interest, such as a figure.

R.F.C., South Hurstville.—Congratulations on prize award for your still life subject which, though more in the line of illustrative work than pictorial, has been very finely modelled by a judicious placing of your lights. The sailing picture is rather too closely trimmed at the bottom, giving one the impression the boat is too big to fit on the paper. Incidentally white sails usually show to better advantage in full sunshine.

G.A.D., East Ivanhoe.—HC for "Fog on the River" which has everything that could be desired from an atmospheric and technical point of view as well as all the elements of a good picture. But, unfortunately, the latter do not appear to fall into the best relationship for good pictorial composition, with most of the interest down the sides and little in the centre. A trim of 1" from the left might help a little.

H.C.D., Temora.—Congratulations on sharing in First and Second awards with two technically excellent prints. Your open entry would perhaps benefit by a trim from the lower edge to exclude the boy's sandshoe, but this is open to debate. The night photography figure subject has been very ingeniously handled though not very strong as a composition.

J.D., Mildura.—Of your three we prefer "Open for Business", for which HC on the grounds of its technical success, but in other respects it appears to be only in the record class. There seems to be evidence of subject movement of the figure in "Too Late for Dinner". It is a pity the arrangement does not include more of the sign showing the theme of the picture. The remaining print is of good tonal quality and technically

well handled; whenever a moving figure forms the direct interest in a composition the viewpoint should be chosen so that the figure moves into, and not out of, the picture.

A.K.D., Lindfield.—Congratulations on gaining prize award for "Rendezvous" which, in spite of a not quite adequate pictorial arrangement, is an interesting and well handled study in the Set Subject. It is perhaps a matter of personal opinion whether the isolated overhead light should be included or not. Without the light the attention is centred more strongly upon the subject, with resultant increase of impact. On the other hand, its removal tends to destroy an essential part of the atmosphere of the picture.

A.D., Bendigo.—Your three are chiefly of record interest, being of good technical quality and full of detail. However, none of these is quite up to what is expected in this contest where pictorial arrangement is a first consideration. In this respect, some of your latter entries were more successful; for instance the engine-driver subject.

K.F.D., Warwick.—"Carmel" is easily the best of yours with good technical quality and interesting subject matter that have earned HC for this print. The other two are in record vein, and hardly up to the standard of the child study. We rather like the soft lighting as seen in the one of the City Hall.

A.E., East Brighton.—Animal portraits, in order to be entirely successful, need to be executed in perfect technical style. We are afraid your two do not quite come up to this desired standard. The decorations subject is chiefly of a record nature but you are to be complimented upon choosing a small, self-contained unit in preference to a more sweeping view of the city buildings. Had you carried this idea into your waterfront subject also, the result might have been much better. A viewpoint low down and to the right would surely bring the essential parts of the ship against the sky, away from the uninteresting buildings across the river, and separate the main subject matter from the rather intrusive bow of the vessel on the right.

F.L.E., Narromine.—HC for "Flying Saucer" because of its novelty. The city decorations subject did not offer you much in the way of lighting. "Sand and Shadow" is a difficult theme which depends for its success upon the isolation of a single hummock that can then be treated as the main subject matter, so long as it is supported by some accessory material that will help to make up a composition.

A.L.G., Geelong.—Congratulations on the two listings. The portrait is competently executed and you are fortunate in having available such an admirable subject. "The Road by the Sea" is a fine technical effort, but we feel that if you are to adhere to this title you should bring the road into greater prominence. This could easily be achieved if the print were trimmed to square format by a reduction of $2\frac{1}{2}$ " on the left. The third print is, if anything, over-simplified. The region of maximum contrast between the cloud and the fence forms a definite point of chief interest but, when all is said and done, there is nothing much in the subject, especially with the obvious worry of a heavy post leaning out of the print on the left hand side.

F.G., Launceston.—HC for your Royal Celebrations print which is a fair example of the work resulting from the occasion. The format of your picture automatically selects the portrait of Her Majesty and the Coat of Arms as the centre of interest. It is unfortunate, then, that these features should be partly obscured by the loud-speakers in the foreground.

B.G., Hamilton.—A human figure in the foreground of a picture tends to take precedence over all other objects; for this reason the Loy in your merry-go-round print should be nearer to the point of intersection of thirds. If your negative permits this, you might try another print on these lines.

W.H., Kingsgrove.—Welcome to the contest and congratulations on two reasonably successful night pictures. Both of these suffer from the inclusion of uninteresting matter on the right-hand side. These are faults that you will be able to correct in due course, for it is quite certain that you will soon be enlarging your prints if you maintain your interest in progressing towards the fascinations of advanced photography. The remaining print is somewhat of a puzzle as it stands; a closer viewpoint might have simplified the arrangement.

A.C.H., Healesville.—Neither of yours is quite a success, but the tropical subject has some attractive features. The inclusion of telephone or power wires is something to be avoided at all times also. See our reply to "E.B.C., Haberfield" above, regarding palm trees. "Church Beyond" is slightly off vertical and the lighting is somewhat too flat but other than this there is very little to find fault with as regards its technical quality.

G.F.H., Sale.—Thanks for fine letter. Congratulations on three listings. The child study is easily the best. Do not be misled into thinking that the rule of thirds must be followed so literally in close-ups of this nature; the impact of a human face at close quarters is so great that a more central placing is permissible, especially in the case of full-face portraits. The rule usually applies in such cases, if at all, to the eyes. The fireworks print does just what is called for in such subjects by introducing simplicity and unity to a theme which is so often over-crowded. HC for "Power", mainly for its fine technical quality. "War Memorial" is somewhat too formal and has resolved itself almost into a pattern. It should be our aim in case of memorials such as this to interpret, rather than simply to record—this involves either atmospheric appeal or dramatisation.

U.L., St. Townsville.—Three of yours gained HC, principally as a mark of appreciation for the manner in which you visualize your subjects. Most of your present batch seem to indicate that you could rise to a much higher level in the art if you put rather more effort into a study of the ways and means of attaining a higher degree of interpretation and technique.

● *F.R.L., Riccarton.*—Congratulations on gaining prize award and two HC's. The prize award is well to the fore in its category. We wonder if a small figure in the vicinity of the garbage bin near the doorway would not greatly assist the interest. The impact of "Three A.M." would be heightened by trims of 1" from both sides of the print while at least 2" could be removed from the top without any serious loss. "Deserted Cottage" has the elements of a fine picture, but we feel that you have not quite captured the full charm of its possibilities. If it is available again, the locality should be well worth a return visit. The interest is too scattered in "Family Circle". Where the subject matter is strung out in this way it is better to select one or two elements and try to make something out of them.

D.G.L., Roseville.—Congratulations on prize award—a print strongly reminiscent of the style employed by one of the masters of landscape photography. In the case of your print, however, we feel that something is needed to build up the interest, almost certainly a figure at the far end of the roadway. The other print does not impress us overmuch as it is mainly in the nature of a novelty.

E.L., Kyogle.—Prize award for "Sunday Morning" and congratulations on a fine technical print but rather drastic trims are suggested if you care to try another version. On the right, the boundary would be the short vertical shadow on the cabin of the boat; on the left the trim will be alongside the shaded side of the mooring post. Exclude the notice board across the water, but take in its reflection which should be darkened in the final print. The lower trim would remain as at present. HC for the portrait, in spite of the over-strong background. Your table-top print is an encouraging result and you appear to have overcome the primary difficulties associated with such subjects. Fortunately there is no time limit for exposures in this class of work and there is nothing to prevent you stopping down your lens in order to obtain a greater depth of field.

G.H.M., Mildura.—Congratulations on prize award for your current entry which is an excellent technical shot. We would suggest a trim of $\frac{1}{2}$ " from the left which would remove the distracting highlight from the lower left-hand corner.

M.J.M., Swansea.—Four listings with four prints is indeed worthy of a word of congratulation. There is little to choose technically between the two cut-out subjects but we prefer the prize-winner for its excellent pictorial arrangement while the red tone conveys an impression of the close of day, which seems to fit in with the general mood of the theme. The pigeons subject is also well posed and you are to be complimented upon this entirely successful venture. The picture of the little boy is a spontaneous shot and a fine memento of the recent celebrations—congratulations on the £100 award. The interest in "Help" is confined rather too much to the lower half of the print—however, HC for a well-conceived idea.

M.N., Croydon.—Welcome to the contest and congratulations on a nice record of the fountain. We note that your equipment is not the latest; nevertheless, many fine pictures have been made with the camera you possess. A study of the work of the more advanced amateurs and the prints appearing from time to time in the A.P.-R. portfolios will help you to prove this point.

N.O., Cardiff.—Two listings confirm your usual competent style. Your "Shadows on Sand" is the superlative example of technical skill, and as a composition the simple elements of the picture fall into a very favourable unity. The nocturne is also a good technical effort. In this picture the highlights on the left tend to disturb—until one realises that the figure is waiting for someone who is inside the building. When the window lights go out his friend will have joined him and there will no longer be a subject for the camera! However, they might be toned down a little.

F.A.P., Gladstone.—The ferris-wheel subject calls for a slightly stronger treatment, especially as the wheel itself is dwarfed in brilliance by the portion of railing in the left-hand corner. A little local toning-down of this railing might achieve the desired effect.

M.P., Rylstone.—HC for two of yours in appreciation of successful night photography outdoors. But we can hardly agree with your contention that it is easy to hold the camera at the speeds mentioned—all our own experiences point otherwise.

W.S.P., West End.—Welcome to the contest and congratulations on gaining an award at first appearance. "Watching and Waiting" is a very pleasing result and of excellent technical quality. Unfortunately, those long panels do not lend themselves kindly to reproduction in a magazine. We are looking forward to seeing more of your work in the future.

R.M.R., West Brunswick.—HC for your entry which is technically very good apart from a slight lack of brilliance. As is very often the case in subjects of this nature, it is so easy to include too much detail. From a pictorial point of view the print could be improved by drastic trims to centre the attention more in the region of the ship's bridge, but a figure is really needed in that region to hold interest.

R.R., Moose Ponds.—Congratulations on the three listings. We like the picture of the lad, but for reproduction purposes would prefer a print with more detail in the highlights—perhaps you could let us have another copy. The blackboard subject, on the contrary, appears to be slightly flat, but the light on the gumtree is very attractive.

P.E.R., Nth. Strathfield.—Welcome to the contest and congratulations on gaining HC at first attempt. A more graceful arrangement of the trails of light from fireworks is attained when the exposure is prolonged beyond that adopted by yourself. A smaller stop, even $f/16$, can be used with Super-XX film.

D.M.S., Scene.—HC for your landscape which appeals strongly despite its heavy low-key treatment. We could prefer to see a greater degree of separation between the tones, especially in the sky.

T.K.S., Warrnambool.—Congratulations on two listings of which we prefer the still-life-and-shadow subject. The sand dunes picture is well executed but rather one-sided as a composition, though we cannot suggest any trim which would rectify the worry. The difficulty lies in the excessive weight of the dark mass on the left, while we have very little on the opposite side by way of balance.

A.W.S., Middle Brighton.—Welcome to the contest and congratulations on gaining a prize award at first appearance. The gull is one of the best examples of this subject we have seen for some time. We shall be glad to see more of your work in future contests.

E.F.S., Hampton.—HC for "Quiet Waters" on the grounds of good technique. This is a subject that has many points of interest and you have probably made the most of the material offering; but on the whole, the scene is one of those in which the elements just will not unite to make a good composition.

C.T., Paddington.—Congratulations on the three listings, of which the prize-winner is easily the best. However, we cannot quite agree that the flare of light coming in from above helps in any way. For an extremely low-key subject the print has quite a number of interesting tones. HC was awarded for "Dusky Sky" as a fair outdoor night photograph, although it suffers somewhat from lack of sharpness, to say nothing of a general tilting away from vertical. The other two Set Subjects are more successful and we like "Entrance" for its unusual subject matter. All of your open entries show novel treatment—yet unfortunately, none is of a particularly high technical standard.

K.J.T., Scene.—Congratulations on the three listings. The award print is an attractive study, well handled in low-key. Your use of opposed light and dark motifs is interesting and unusual and we consider the effect to be quite a success in this instance. The two HC prints show the same fine technical quality and are satisfying, apart from the unexplained highlight in the foreground of the night shot and the inclusion of over much foreground in the landscape. The real beauty in the latter lies in the central portion of the print bounded by the gnarled tree on the left and the large tree on the right. Another print trimmed on these boundaries might make a pleasing subject in horizontal format. There does not appear to be any main point of interest in the remaining print.

Continued on page 443.

Review of June Portfolio

The album *Architectural and Structural* offered readers a most stimulating collection—the photographer who could not have found something to his taste in this varied collection must be truly difficult to please.

The initial subject is A.C.R.'s "Artesian Bore". I do not suppose that in this instance the photographer would lay claim to much beyond the factual representation—nevertheless there is a certain appeal in the incongruity of the various patterns and textures together with a definite amount of arrangement. The eye is first attracted by the puzzling mechanical detail to be observed at the top of the tower; then it descends by way of the circular staircase to the water tanks and so to the galvanised shed. The latter luckily maintains a degree of appeal by its weird half-painted nature. The scene is well photographed in a quiet manner that conveys the feeling of forgotten stillness that one associates with the great outback.

G.A.D.'s "Flood Bound" was well seen, being saved from the stark presentation only too often seen by the intrusion of the sparse-leaved pine and its shadows. My only quarrel here would be with respect to the title. This circumstance is of a purely incidental nature and in fact I had not observed its existence, for the continuing nature of the lines and reflected light play a most helpful part in the composition. Personally I would leave the matter of the flood waters for the beholder to discover for himself.

Moving on to M.W.'s "Symbols of Industry" I will begin by once again expressing the view that I am seldom very keen on sloping distorted lines in architectural subjects—but there are exceptions to every dictum. The exception occurs when we have perspective lines nicely lined upon some distant meeting point and so making up some form of pyramidal arrangement. In the print in question there is a clear delineation of the composing elements and this is made the more impressive by the over-dark shadows and associated highlights to the left and by the fact of the whole arrangement being shorn of all unnecessary conflicting details. The overall tonal scheme has been considerably assisted by the use of the K2 filter and consequent excellent sky tone. Before we leave this print, note the important part played by the strongly-highlight building edge towards the top right corner.

F.P.H.'s presentation "The Column" is one that possesses all the admirable qualities regularly to be seen in this worker's pictures. The particular point here is the one of camera angle which has been skilfully adopted in order to bring the stair railing in such a position as to join up and associate itself with that ornate yet delightfully designed band of metal-work around the pillar—and then to continue on upwards towards the opposite edge of the frame. There is just the right amount of curve in the bannister—and this allows the more definite lines to assert themselves and so play their part. Below this principal motive the steps curve down to continue around the base of the column, while the upper lines leave the curved mouldings of the pillar to continue upwards and disappear in the top right corner. Finally, the soft lighting—apparently assisted by some reflected glow from a light-coloured building across the road—is very natural, avoiding any unnecessary darks. Altogether a nice print.

M.P.'s "On Newcastle Heights" is one of those subjects so often seen yet seldom interestingly photo-

By KARRADJI

graphed. There are several points to be noted here which are "against my principles", yet in the final resort I feel that I must not be too dogmatic. To begin with, you all know that I am against a tree trunk forming an edge to a print (and often looking as though it is falling into the picture), and yet, on this occasion, this treatment seems to suit the subject exactly. Then there is the matter of the steep slope of the street—I do wish that it was not quite so straight and definite; yet if we had no slope we would have no picture. The 'foxy' plays his part as a useful living accent.

On one occasion when I was busy photographing a 'delightfully dilapidated' old house at Mittagong, a friend said, "It may be artistic to you but to me it looks pretty sordid." You can see my enthusiasm was not shared when I felt as W.A.W. must have when he trained his camera on the subject matter for "Land Tax". I like the arrangement generally, feeling that it was not photographed at the first seeing, but that the viewpoint had been considered from many angles. Observe the way in which that tree-skeleton (how fortunate if it was a dead one) just cuts into the wreck sufficiently to permit of the chimney (how lucky that it was still standing, apparently untouched by the hand of time) to play its part—and a very important part, too. The tree to the right is also well placed. I feel that any further words are needless.

M.F.'s "Old Colonial Home" is another interesting print, though to start with, I would recommend that the author think out another title, such as "All modern cons."—something which would suggest that the modern windows have upset the one hundred per cent feeling of 'old-time'; of course, it is quite a popular pastime nowadays, this upsetting of antiquity. Nevertheless the tenant's action has not upset the excellence of the photograph. The tree in its leafless state was most helpful and so were the clouds and the time of day. As a composition I feel that I would have liked to see a little more grass included at the base. No doubt there is plenty to be found on the negative. On the other hand I like the close trimming in evidence at the base of E.R.C.'s "Dusk". Had the whole of the negative been included we would probably have had a very general type of scene which the eye would have taken in as a whole with consequent lack of appeal; as it is however, the eye is first attracted by the topmost light and then moves along the bridge interest and so to the topmost summits of the spires at the right. This print is yet another example of a subject for which an untroubled sky was essential. The technical handling was good for it has effectively captured that feeling of dusk when a deep heaviness has descended; yet some detail is to be perceived in objects but no intrusion.

F.P.H.'s "Quarter After" is another print that persuades me to forsake my dictum against sloping architectural features. This is an interesting and pleasing arrangement and one in which the angle was really necessary. The definite—almost drastic—sloping of the lines of the base needs that slope to continue; otherwise we would have been faced with a

too obvious area of blank sky. Beyond that it is a well-exposed and well-printed impression for which I only have one criticism—note those somewhat over-insistent floodlighting boxes; however, I imagine they could be eliminated or toned down fairly easily.

When shadow shapes or strong patches of light form an important part—yet not the whole—of a photograph we must be careful just how we photograph them. In this reproduction it will be noticed that full use is made of the shadow lines (and the framed highlight between them) to provide a lead-in from the bottom left corner across to the quiet area of the background. The trimming was well carried out for its purpose—the shadowed area has not been allowed to become dominating at the expense of the only detailed portion, this being nicely relieved by the closely packed row of columns at its side.

F.P.H.'s third picture—his "Good Book"—has been editorially trimmed. Apart from that he is certainly to be congratulated on gaining representation for three prints in a portfolio selected from some fifty or sixty prints—and I do not think I shall be divulging a secret if I tell you that the portfolios, more often than not, are selected by a guest editor rather than by the editorial staff or the contest editor—a procedure that I consider is a first-rate plan for maintaining that independence of outlook which is so desirable in any journal with pretensions to artistic standards. To return to the aspect of trimming it was felt that the impact of the Book tended to be lost by the inclusion of too much to either side. This is the type of picture in which it is difficult to give practical advice because of the restricted area for possible selection of viewpoint. I would prefer to have the window nearer the left-hand post, so that these two could form a balancing unit with the book. This would have avoided the need for including the second (right-hand) pillar. All that I can now suggest is that in any future prints the photographer endeavour to correct that slight lean, which tends to be out of harmony with the austere Gothic surroundings.

S.C.P.'s "Little Country Church" represents a subject that so often just "asks to be taken"—yet when taken seldom looks quite as good as it did in the viewfinder or ground glass. It is a pleasant little picture but one in which the tumbledown fence is the redeeming feature. Not much purpose, as I see it, was gained by including the fallen post in the bottom right corner. Personally, I would have trimmed it right away from the foot and have included as much at the top—a procedure that would have improved the composition considerably. The overhead lighting was far from helpful—this is the type of subject that calls for dramatisation by low lighting.

A.D.'s "The Stable" is a well-trimmed print—a subject made very much more interesting by the presence of the horse emerging from his retreat. Little else can be said except to refer to the clear-cut focusing which has so well recorded the textures of the old bricks—and of course, the trimming. The photographer has obviously felt the need for the inclusion of the corner eaves but I am wondering whether he would not have obtained an equally good picture by eliminating all of the upper storey together with a close trim to the right.

The time of day was not exactly helpful in the case of A.H.R.'s "Stone Doorway" for it has resulted in the tree shadow becoming much too overpowering—it was certainly unfortunate that it was that kind of a tree for had it been a more graceful one all would have been well and the doorway would have assumed its rightful place in the scheme of things. The weedy steps are good and so are the time-worn stones—though I

would have liked to see the doorway a little nearer the centre for better balance.

A well-arranged print is E.F.'s "Steps of Light"—a well-taken rendition of an imposing subject. The viewpoint selected allows the eye to descend from the downward verticals via the semi-circular steps towards the foreground and then to retreat sharply to the right. The lighting was well chosen to give variety to the steps while the shadowed mass of distant park trees plays its part in the success of the whole.

G.W.L. wisely selected a few moments when passengers were absent from the platform for his "Stanmore by Night". It is an excellent print of a subject that would attract few locals—on this occasion it appears to have been a Queenslander who was attracted! The print has been editorially trimmed to its advantage. Notice how the overhead supports have been effectively included—the horizontal ones I mean—to leave the top right corner and move leftwards to allow space for the verticals to rise. The exposure has been extremely well handled—technique is always a problem in this type of subject and it is always well to make two or three varying exposures. As for the trimming I had the thought of eliminating the posters but on second thoughts they provide an interesting documentary element as well as contributing further evidence as to the excellence of the taking.

And now for the cover. It is a long time since I have seen so interesting a child study as K.B.'s "Little Chicks". It is well trimmed and, as to the lighting, this shows the child at its best and also throws the chick into perfect relief. Both the child's head and that of the chick could have so easily been lost against that dark background but the photographer saw to it that that just did not happen.

Review of Contest Entries

Continued from page 441

E.G.T., *Beverly Hills*.—Welcome to the contest and congratulations on gaining listings for both entries. "Windswept" is the better of the two because of its pleasant arrangement of pictorial values. Both prints are of very good technique, but the river scene includes too much of foreground interest which detracts from the simplicity of the composition.

K.H.W., *Strathfield*.—HC for "Archibald Fountain" which is the best of your four; unfortunately, this is a subject of which we have seen very many photographs and it would be difficult at this stage to discover any angle of it that has not already been covered many times. All the others are on the flat side, but in spite of this the highlights are lacking in detail. This would tend to suggest over-dense negatives.

G.W., *Belair*.—Congratulations on gaining a prize award and HC for your three prints. The award-winner is a pleasing portrait, well handled. It is unfortunate that the focus did not extend sufficiently for it to include the old man in "Sea Lore", but the print earned HC for its carefully thought out idea. The remaining picture is practically only of record class, there being too much overall detail to permit of any reasonable attempt at a composition.

N.Y., *Bondi*.—Congratulations on prize award for the waterfront subject which is well placed and nicely lit. It is doubtful if the blue tone adds much; slightly more contrast, to bring the highlights into prominence, might improve the rendition together with the use of a clearing bath such as carbonate.

Editorial Notes

PRIZE LIST FOR JULY

CLASS "A"—SET SUBJECT

- Second "Rendezvous", A. K. Dietrich.
(Equal) "Back Alley", F. R. Lamb.
Third "After Hours", G. H. Mansell.
(Equal) "Notturmo", N. Ozolins.
Highly Commended: Enid Bird; I. H. Caldwell;
F. L. Elrington; F. R. Lamb; M. Potter (2);
K. J. Tester.

CLASS "B"—SET SUBJECT

- Second "Silhouette", K. Brown.
(Equal) "Setting the Trap", H. C. Devine.
"Midnight", C. Tanre.
Third "Port Serenity", N. Youngman.
(Equal) "Fireworks", G. F. Horn.
"The Open Door", C. A. Abrahams.
"Brisbane Bridge of Light", Jess Bennett.
"Watching and Waiting", W. S. Prior*
"Hallowed Stone", K. F. Bailey.
Highly Commended: K. F. Bailey; Jess Bennett (2);
J. Dickson; F. Goodes; U. Lama (2); P. E. Roberts*;
C. Tanre (3); K. H. Westgate.

CLASS "A"—OPEN SUBJECT

- First "Shadows on Sand", N. Ozolins.
Second "—and He spake . . .", K. J. Tester.
(Equal) "Oompah", R. Ritter.
Third "The Shrewd Head", A. L. Gooch.
Highly Commended: A. L. Gooch; F. R. Lamb;
R. Ritter (2); D. M. Saunders; E. F. Stringer;
K. J. Tester.

CLASS "B"—OPEN SUBJECT

- First "Drifting and Dreaming", H. C. Devine.
(Equal) "Pursuit", M. J. McNaughton.
Second "Windswept", E. G. Thurstan.*
(Equal) "Lo!", G. F. Horn.
"Climbing Upwards", D. G. Lemon.
"White Wings", A. Wright-Smith.*
Third "Sunday Morning", E. Liipa.
(Equal) "Veteran", G. Windle.
"Cray Pots", T. K. Shepherd.
"Still Life", R. F. Corbett.
Highly Commended: B. Adnum; G. A. Dalgleish;
K. F. Doody; G. F. Horn; U. Lama; E. Liipa;
M. J. McNaughton (3); Ruth Raid; T. K.
Shepherd; E. G. Thurstan*; G. Windle.

* Denotes a new competitor

WELCOME TO SIX NEW COMPETITORS

Our usual hearty welcome is extended to these six newcomers to the contest: W.H. (Kingsgrove); M.N. (Croydon); W.S.P. (West End); P.E.R. (Strathfield); E.G.T. (Beverly Hills); A.W.-S. (Mid. Brighton). The group was successful in gaining two Seconds (Equal) and a Third (Equal), together with two H.C. listings.

CORRECTION—MARCH ISSUE

We have now ascertained that the print "Steam Traction" which appeared on page 226 (March) is the work of N. E. Odewahn of Leeton Camera Club.

"A.P.-R." Prize and Payment Orders now for CASH PURCHASES only

With a view to reducing the overhead involved in crediting customers' accounts with small recurring amounts, it has been regretfully decided that the privilege of crediting accounts, either current or future, with A.P.-R. orders has now to be discontinued. Incidentally, these orders were originally in the nature of cash rather than credit orders. Future orders will be made out on a new form indicating the cash nature of the transaction.

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Lunchtime, Rosemary Johnson.—First (Equal), Class B, Open for June. Exp. 1/100 sec., f/8, Super-XX, reflex, light yellow filter.

Floral, Decorative and Still Life: Pages 411-426:

Accent on Iris, J. Dickson.—Second, Class B, Set for June. Exp. 1/50 sec., f/16, Super-XX, Flexaret.

Table Decoration, E. F. Stringer.—Second, Class A, Set for June. Exp. 1/50 sec., f/16, Super-XX, reflex.

Fish and Gladioli, Jess Bennett.—Highly Commended, Class B, Set for June. Exp. 2 sec., f/16, Super-XX, reflex, light green filter.

Pear Blossom, G. E. Him.—Third (Equal), Class B, Set for June. Exp. as per meter, Super-XX, field camera.

The Crazy Vase, Ruth Raid.—First (Equal), Class B, Set for June. Exp. 1 sec., f/16, Super-XX, reflex.

Spinach Leaves, G. W. Gardner.—First (Equal), Class B, Open for February. Exp. 1/25 sec., f/5.6, Super-XX, Graflex.

Manifold Are Thy Works, Enid Bird.—Highly Commended, Class A, Set for June. Exp. 1 sec., f/11, Verichrome film, reflex.

White Roses, Jess Bennett.—Third (Equal), Class B, Set for June. Exp. 3 sec., f/16, Super-XX, reflex, light green filter.

Camellia, I. H. Caldwell.—Second (Equal), Class A, Open for November, 1952. Exp. 1 sec., f/22, Super-XX, reflex.

Heralds of Spring, D. N. Dove.—Second (Equal), Class B, Set for July, 1952. Exp. 1/50 sec., f/22, Super-XX, Ensign Commando.

Decoration, S. H. Lofts.—Third (Equal), Class A, Open for January, 1953. Exp. 1/10 sec., f/16, Super-XX, reflex, green filter.

Gone Are Their Days, R. E. Seaman.—Third (Equal), Class B, Open for March, 1948. Exp. 1/4 sec., f/4.5, Verichrome, reflex.

Forgotten Corner, Muriel Jackson.—First (Equal), Class B, Open for November, 1953. Exp. 1/4 sec., f/11.

Swedish Glass, R. Ritter.—First (Equal), Class A, Set for September, 1953. Exp. 1 sec., f/22, Super-XX reflex.

Things Feminine, Patricia Aston.—Third (Equal), Class A, Open for May. Exp. 1/10 sec., f/8, Super-XX, reflex.

Staff of Life, J. R. Hopkins.—First (Equal), Class B, Open for February, 1949. Super-XX, folding.

The Photographic Societies

MELBOURNE CAMERA CLUB

The meetings for May were preceded by the series of talks being given to beginners. Attendance at these talks, which are free and open to any one interested in knowing more about their hobby, have most been encouraging.

Mr. H. D. Stubbs, A.R.P.S., gave a talk entitled *Small Cameras in Professional Photography* on May 6. Mr. Stubbs, who has often visited the club in both the capacity of lecturer and judge, gave a very informative talk and qualified all his remarks by an excellent display of prints. The well-attended talk was much appreciated, and owners of "Rollei" cameras were shown what they can expect of their apparatus.

The Gadget Night on the 13th bought forth several ingenious adaptations by various members. The virtue of Tom Scott's super-tele-lens for taking colour action shots was proved when Tom projected some of his Ektachrome photographs of Her Majesty Queen Elizabeth. Mr. Brian Patton's tele-lens also aroused considerable interest. Our Secretary, however, failed to have his problem for the evening solved.

On the 20th, the entries of prints and slides for the First House Exhibition were commented on by Mr. Baker, a professional photographer from the Melbourne suburbs. His task was not easy, but he provided a very interesting and informative evening. He spoke briefly on each slide and selected a number of prints for detailed discussion. Members could not fail to gain considerable value from his criticisms. Results and progress scores of the exhibition were: A Grade: 1, L. Mullumby, 98; 2, N. Crouch, 89; 3, J. Brownlie, 85. B Grade: 1, A. Doney, 79; 2, K. Lee, 62; 3 (Equal), D. Rider and I. Schumer, 60. Colour: 1, L. Mullumby, 79; 2, E. Rotherham, 77; 3, M. Williams, 73.

Mr. Max Williams, a well known suburban professional photographer and a club member, was judge for the monthly competition on the 27th. The subject was *Commercial and Illustrative Photography*. He pointed out to members the need for absolute clarity of detail and print quality in this type of work, and judged accordingly.

The Rev. C. Wright took the club on a journey through the U.S.A. by means of a fine collection of Kodachrome slides on the evening of June 3. The slides were of considerable interest, and many facets of the U.S. were illustrated.

The Melbourne Camera Club meets every Thursday evening at its club room, 2nd Floor, 123-5 Little Collins Street, and visitors will always be welcome. Come up and see us sometime! E.R.R.

BALLARAT CAMERA CLUB

Owing to the Victorian International Salon being displayed by the Ballarat Camera Club on the night of the April monthly meeting, there was no business, but a discussion of prints was held instead. Monthly competitions were held over. This is the first time such a salon has been held outside Melbourne. On May 26, there was a good attendance for the general meeting.

The Slide Group leader, now Mr. L. Evans since the resignation of Mr. D. Featherston, reported a night of unusual interest. Mr. Elliott, meteorologist of

the Heard Island Expedition, showed slides he had taken there. All were of great interest, but some were exceptionally beautiful. The Cine Group reported that Mr. Webb had brought his titling outfit, which started an animated discussion on that subject. Films, both monochrome and colour, obtained from the State Film Centre, were also screened.

There was a report of the club's showing of the Victorian International Salon, and though no expense was incurred by the club it was pleasing to learn that there had been a small profit, due mainly to the generosity of members who transported the exhibition from Geelong to Ballarat, then from Ballarat to Melbourne. Possibly, people were deterred from visiting the show because of the inclement weather, but on the third day there was a steady flow of visitors right up to closing time.

On May 8, at the invitation of the Field Naturalists Club, members were present when Dr. Alfred Bailey of U.S.A. screened his delightful film *Arizona Through the Seasons*.

Members were reminded that V.A.P.S. Annual Competitions would soon be held, that their own annual competitions were only two months away, and that a good display of prints was desired.

The highlight of the evening was a portfolio of 42 prints from the famous landscape photographer Mr. J. B. Eaton. The prints were shown individually and then displayed on the wall. All were agreed that they were an inspiration and something to remember. A few members seemed reluctant to go home and leave them.

Competition results were: Against the Light: N. V. Salt, *The Web*. Character Study: D. Featherston, *Just George*. Speed: N. V. Salt, *No. 8 Down*. Bird, Animal or Insect: Mrs. B. Strange, *Bass and Tenor*. Open: H. Richmond, *Highway Rhythm*. M.S.

AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

The society continues to gain many new members, while nine Circles cater for the varied interests of all members who are scattered throughout the Commonwealth. A new Circle is being formed to exchange prints with other workers in South Africa, while the Anglo/Australian Circle exchanges folios regularly; and it has been obvious that our members are maintaining a very high standard of work, which is appreciated by our English friends. An added incentive for the Australian team is the fact that the best print of each "round" is voted a Gold Label Certificate.

Colour workers have Circles which operate within the Commonwealth as well as overseas. Like the monochrome workers, these colour-slide members attain a very high standard of work.

When the recent Victorian International Salon was exhibited, A.P.P.S. was well represented in the black-and-white and the colour sections. Recently, local Circle Secretaries have organised exchange folios of their respective Circles' work, and it is felt that this will stimulate all members.

This society caters for the beginner and the advanced worker; those interested are invited to contact the General Secretary, 18 Wellington Road, Marylands, South Australia. D.H.F.

PRESTON PHOTOGRAPHIC CLUB

An unfortunate run of sickness caused a lack of speakers throughout May, but meeting nights were well filled with photographic matter. On one occasion the President, Mr. Baxter, brought out the hardy annual, *Print Finishing*, but on this occasion confining the demonstration to samples of treatment by various methods, with a view to allowing members to choose their own fancy, and not to have a set method pressed upon them.

June 7 was Colour Night, and a wide range of excellent transparencies was shown. Well to the fore, of course, were shots of the Royal Tour decorations, and some excellent close-up studies of orchids were shown by Vice-President Mr. McMahon.

By the time this reaches print the Syllabus for the second half year will be printed and available from the Secretary, Mr. M. M. Baker, 14 Haig Street, West Heidelberg. (Tel. JL 2889). E.H.B.

ADELAIDE CAMERA CLUB

Our Practical Evening on May 17 was a lecture on *Flash Photography* by member Milton A. Gibson, illustrated by excellent lantern slides prepared by Mr. W. Hobden. Mr. Gibson traced the development of this branch of photography from the days when the use of several ounces of flash powder was comparable to deliberate arson up to to-day's compact electronic units. Constructional methods of the expendable bulb, synchronization, and electrical data on electronic units were explained in simple, laymen's terms, and members left the meeting considerably enlightened.

For our regular monthly competition on June 7, we viewed and voted for fifty-three prints in both grades entered by twenty-two members. This is exceptionally encouraging, bearing in mind the 1954 Exhibition which opens on October 18. There was also a special competition for the best set of three prints covering the Royal Visit.

Of recent months, we have instituted a novel form of print criticism, which can be best described as "For and Against". Two critics, drawn from members, are allotted an equal time each; one to comment on the shortcomings of a picture, the other to extol its virtues. Both then combine to discuss improvements. This system has proved very popular and instructive, and occasionally amusing, as the critic occasionally forgets which "side" he is on.

Results of the voting for the June competitions showed that eleven members were successful in gaining Merit Certificates. In A Grade these were: Messrs. R. Cann (4), G. Windle (2), J. Windle, E. Spargo. B Grade winners were: Miss L. Thomas (3), Messrs. Lumm (2), Pallant, Richards, Rhodes, Hui and Osborne. The special Royal Visit Competition was won by J. Berg.

At the close of the evening, it was announced that R. Cann was the first member to gain the *Silver Star*. This honour is bestowed upon A Grade members who gain fifteen merit certificates in monthly competitions; it was instituted in the latter part of 1953.

E.W.S.

NATIONAL MOTOR SPRINGS CAMERA CLUB

On March 10, we held a competition on *Outdoor Night Photography*. Most of our members had not attempted this type of subject before, but their results were quite satisfactory. One of our more advanced members gave a demonstration of print colouring by photo oils on April 1. A very interesting evening was had by those present and a few new enthusiasts were added to the ranks of colourists. Mr. R. Hatch

gave a demonstration of *Portrait Lighting* to members on April 22. A most instructive evening was the vote of those present. After this evening it is whispered that certain members are looking around for a photogenic model, female species.

Our meeting on May 13 was highlighted by the screening of Mr. Keith Storey's Kodachrome slides, taken on his travels through England, Scotland and Wales. A fine selection of Kodachromes, taken in all seasons, was seen by those present.

At this point we would like to once again extend our thanks to the Editor for his help to us in judging our competitions.

We can assure any intending members a very cordial welcome. For further information ring J. Coleman, Tel. MU 2201, or after business hours, P. Storey Tel. XL 4052. J.C.

BRISBANE CAMERA GROUP

The Set Subject for our May competition was *Hands*, and once again a B Grader took the coveted honours for the Print of the Month. K. O'Halloran's print, depicting a pair of hands with a needle removing a splinter, showed excellent planning and technique. The results were: Set—A Grade: 1, L. Hall; 2, A. Smith. B Grade: 1, K. O'Halloran; 2, J. E. Vautier; 3, Mrs. I. Nicol. Open—A Grade: 1, W. Prior; 2, G. Varcados; 3, L. Hall. B Grade: 1, K. O'Halloran; 2, J. E. Vautier; 3, S. A. Greenway. Portrait Section: 1, J. E. Vautier; 2, S. A. Greenway; 3, K. Woodrow.

On May 24 members were shown the "tricks of the trade" in a very interesting demonstration on enlarging by Mr. Tom Scrusse. Mr. Scrusse is one of our judges, and his talk proved most helpful to both advanced workers and beginners when he explained his methods of dodging, etc. Our thanks also go to Messrs. C. T. Lorenz for making some equipment available for the lecture. Dr. A. Buchanan, our President, made a chance remark about photographic chemistry during the night, and as a result he was "roped-in" to answer a few questions. Before long, however, the answers developed into a short lecture which proved very interesting, so much so that Dr. Buchanan is now scheduled to give a lecture on *Photographic Chemistry* in the very near future.

Our Monthly Competition *Marine, Brisbane River Area*, on June 7, resulted in a win for a B Grader. Mrs. Nicol, winner of the Print of the Month, had not been doing any serious work until just recently, and there were some red faces among the A Graders when one of our judges, Mr. Garth Grant-Thomson, A.R.P.S., pointed out how the B Graders were running away with the prizes. The complete results were: Set—A Grade: 1, I. Barnbaum; 2, L. G. Hall. B Grade: 1, Mrs. I. Nicol; 2, J. E. Vautier; 3, Mrs. E. Bennett. Open—A Grade: 1, No Award; 2, W. Prior; 3, L. Hall. B Grade: 1, No Award; 2, Mrs. E. Bennett; 3, J. E. Vautier. Portrait: 1, J. E. Vautier; 2, S. Smith; 3, W. Prior.

The attendance of 37 members and seven visitors was very gratifying, especially with the cold weather breaking all records; but there are still plenty of spare chairs and new members and visitors are most welcome.

W.R.

FIRST INTERNATIONAL PHOTOGRAPHIC SALON OF PAKISTAN

An advance entry form has been received in respect of the above Salon, entries for which close on September 15th with Mahfuzul Huq, 215 Mitford Road, Dacca, East Pakistan. No entry fee is required in respect of club entries. The exhibition is sponsored by the South and Far East Cultural Exchange Bureau.

14th INTERNATIONAL FOCUS FOTOSALON

(Amsterdam)

Conducted under regular P.S.A. practices. There will be a bronze award for each exhibitor gaining three acceptances, while a silver medal will be awarded for (a) the best collection of colour prints, (b) the best portrait in black-and-white, and (c) the best landscape. In addition, there will be a colour transparency section with allied awards. Each section calls for a separate entry form and entry fee. Entries close Aug. 25th with: Direction, 14th International Focus Fotosalon, c/o Secretary: Zuider Stationsweg 33 Bloemendaal, Holland.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

The members held their first colour competition for the year at the meeting on May 11. The work exhibited was of a high standard, and the first six places were awarded to Messrs. Kirwan (4) and Hewer (6), and Miss Taylor (1, 2 and 6).

It was suggested that the society was not doing enough to attract young members, and a committee consisting of Miss Taylor and Messrs. Reid and O'May was appointed to report on the matter. The second Black-and-White Competition was run in conjunction with the meeting on May 25. The Set Subject was *Assignments* and the results were: A Grade: 1, R. O. O'May; 2, A. Walters. B Grade: 1 and 2, R. Reid; 3, T. Corby. In the Open section the results were: A Grade: 1 and 2, O. Truchanas; 3, A. Walters. B Grade: 1 and 2, T. Corby; 3, B. Scaife.

The judges, Messrs. Chatterton, Lithgow and Overell, remarked that the standard was not up to the usual, especially in A Grade. The biggest fault was the poor mounting of many of the entries. R.O.O'M.

NORTHERN TASMANIAN CAMERA CLUB

The meeting of May 4 was well attended. The results of the Royal Tour Competition were announced. The judge, Mr. Whitelaw, awarded first place to J. W. Ikin, second to F. Goodes. Mr. J. W. Ikin gave a practical talk and demonstration on the printing-in of clouds and enlarging in general. Mr. Ikin told members how he made the prizewinner *Midnight Fantasy*, using four different negatives. This print appeared in the *A.P.-R.* for May, 1945.

The meeting on May 18 was also well attended. The President, Mr. Ikin, congratulated A. Beswick and F. Goodes who gained first and second places respectively in the current *A.P.-R.* contest and urged other members to take advantage of these worthwhile competitions. The main speaker for the evening was Mr. Vern Hodgman, lecturer in Art at the Launceston Technical College. With the assistance of an epidiascope, Mr. Hodgman took members from the ABC of composition to the completed picture. His method of analysing pictures was amazing. Mr. Hodgman received a very hearty vote of thanks from the President and members for his outstanding contribution to the advancement of pictorial photography in the club. J.W.I.

WESTERN AUSTRALIA CAMERA CLUB INC.

The monthly meeting was held in the Rural Bank's Social Rooms on May 27. The subject was *Night-Outdoors*, which brought forth an array of excellent prints, some members taking advantage of the Royal Visit illuminations. The results were: A Grade: 1, N. Helliard; 2, E. Roche; 3, D. Jones. B Grade: 1, F.

Ritchie; 2, Mrs. N. Helliard; 3, F. Ritchie. Mr. C. Kirton was invited to give a commentary on every print and his remarks were both interesting and instructive.

It has been decided to invite persons living in the country who are interested in photography to become country members of our club. It is our intention to develop a special interest in this branch of the club's activities.

Instead of our usual custom of having a speaker for the evening, we held a Discussion Night, members being invited to bring forward any matter of photographic or club interest on which they wished to speak. Quite a number of the members took advantage of this opportunity and provided a very interesting and pleasant evening. A.M.P.

PROPOSED CAMERA CLUB AT YAGOONA (N.S.W.)

A move is on foot in the direction of a new camera club at Yagoona. Enthusiasts residing in the Yagoona-Bankstown-Bass Hill-Chester Hill-Sefton district should contact either R. J. Morgan, 44 Alan St., Yagoona, or Kenyon's Pharmacy, Hume Highway, Yagoona. Names will be recorded with a view to calling a public meeting at an early date. R.J.M.

9th NEW ZEALAND INTERNATIONAL SALON (Monochrome only)

This will be conducted in 1955 by the Rotorua Photographic Society, for the Photographic Society of New Zealand. Mr. Alan D. Warren of 39 Wallace Crescent, Rotorua will be Salon Director, and applications for entry forms may be addressed to him. Closing date April 6, 1955. Exhibition dates, Rotorua April 27 to May 3, Auckland May 11 to 17, inclusive. Return of prints, posted by May 31.

FREDERIC CHARLES KRICHAUFF

1861-1954 (April 25th)

We have only just learned of the passing, at his residence in Portrush Road, Toorak Gardens, Adelaide, at the advanced age of ninety-three, of Frederic Charles Krichauff. Mr. Krichauff, it will be remembered, was the subject of a biographical sketch (by E. Robertson) in our issue of June, 1949. On this occasion he was termed "Australia's Oldest Amateur"—a title which he well deserved, for his experiences in photography went back to the dawn of the home-made dry plate in the early eighties. When the South Australian Photographic Society was formed in 1883, he became its first Secretary and four years later his work gained "First Order of Merit" at the Adelaide Jubilee International Exhibition. As his biographer pointed out, those were the days when "one's success depended not only on one's genius as a photographer, but also on one's ability to prepare the various materials in the first place." K.B.

WILLEM VAN DER VELDEN

June 18, 1877—June 23, 1954

The death was announced, in a nursing home in North Sydney, of Willem van der Velden, for many years Kodak Technical Officer in Sydney. A full biography will appear in our next issue.

The 'Last Page'

ANOTHER HOLTERMANN BROADCAST

Considerable public interest was aroused by the giant enlargements from the 10" by 12" Beaufoy Merlin negatives in *The Holtermann Collection* which were displayed at Farmer's Blaxland Galleries during the progress of the *Institute of Photographic Illustrators Third Annual Exhibition*. In consequence an interview with the Editor was requested for Kim Corcoran's 2BL feature, *N.S.W. Magazine*, on June 12.

The interview was conducted along the following lines:

Q.: How important has *The Holtermann Collection* proved to be?

A.: The important element is the intensity of its coverage. For instance, it has been possible to reconstruct every shop frontage in Hill End's famous mile of shops and all but two of its 47 hotels. Again, at that date many of Sydney's earliest buildings were still standing—as for example the Waterloo warehouse at the corner of George and Market Streets which was stated to be Sydney's most imposing commercial building of the twenties. Above all, we have the thousands of actual original negatives and not just a few faded prints.

Q.: What is its period?

A.: From 1872 to 1875. The Hill End and Gulgong scenes were in 1872 and those of Sydney mainly for 1873.

Q.: How has this enlarging helped in the matter of interpretation?

A.: Immensely. For example, we were able to enlarge a section of a chemist's window in Home Rule to an extent that permitted identification of every article in the window—which included reference to such surprising items as cigars, tobacco and sewing machines. There were also included some handbills and when the tiny image was enlarged some twenty times proved to be handbills advertising the popular actor Tom Lacey then starring in the new comedy "The Eighth Wonder of the World"—"The Eighth Wonder" by the way, proved to be "A silent woman"!

One of the photographs of the Fort Macquarie area of Sydney's Circular Quay shows us the vehicle traffic waiting to go across to North Sydney by the harbour's first steam vehicular ferry, the "Transit". In the foreground we observe a well-laden baker's cart—a circumstance indicating that North Sydney was unlikely to have had a bakery in 1873. The cart bears in faded letters the name of P. Freehill whom the directory tells us had a bakery near by at 109 George Street.

Many facts and deductions can be gained from the authentic detail shown in the enlargements, but we also encounter amusing sidelights. For instance, the skipper of the "Transit" had, tied on the rail just ahead of his steering wheel, a large bunch of flowers. From whom did those flowers come? Would they be a present from the school children travelling across to school as is done on our local feeder bus to this day?

Q.: Can you give us some idea of the degree of the enlargements?

A.: Being on wet plates the images are almost grain free, this enabling a very high degree of enlargement to be practical. In the case of such purposes as the interpretation of wording on posters and handbills

perhaps thirty or forty times, using high contrast materials. For pictorial purposes say, five to ten times.

Q.: Could you describe one of the five-foot enlargements?

A.: Yes, Mr. Corcoran. The most striking one shows Circular Quay looking south from a point near the south eastern bridge pylon at Dawes Point. In the foreground we see Campbell's Bond and several full rigged sailing ships.

The names of some of those great ships are clearly visible on their sterns while others were quickly recognized by local shipping experts. This fact enabled the taking of the photograph to be accurately dated to within a few days. One of the foreground ships, *Haddon Hall*, arrived in Sydney on 27th August, 1873, whilst one in the background, *La Hogue*, sailed a few days later on 2nd September. Many public buildings can be seen such as the first Custom's House, the Mariner's Church and the Sailors' Home.

(By courtesy "Talks Dept.,

Australian Broadcasting Commission.")

* * *

Melbourne *Age* for May 26th carried a lively story of Box Brownie enterprise on the part of a ten-year-old youngster. Beneath a 5" by 5" illustration we read: "On the spot with his box camera, Paul Mawson (of Langtree Avenue, Pascoe Vale, pictured inset) obtained this photograph of a burst water-main in Connan's Road yesterday." And a good photograph it was, too. Full marks, Paul!

* * *

Kodakery for April 22 carried details of the new Eastman Kodak Multiple Stylus Electronic Printer (and Associated Electronic Control Unit)—a new equipment address capable of printing 36,000 address labels per hour.

Speed is just one of its features—an equally important point is that it can use tabulating cards. 'Tab cards' permit the easy compiling and maintaining of enormous customer lists. For instance, in the case of address lists, huge trays of metal stencils no longer are needed; one punched tabulating card is all that's required for a four-line address. The cards can be easily coded and sorted for use in various classifications.

High-speed printed communications is also a field for this printer as it can be operated by remote control without synchronisation.

THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC—1954

(Stocks arriving shortly)

In its ninety-fifth year of publication the current number of the "B. J. Almanac" fulfills its traditional role of an up-to-the-minute compendium of photography from A to Z. Articles in the current edition include an important editorial, *The Seven Ages of Photography*, a concise history of the art; *Nature Photography with Electronic Flash* by John Warham, A.R.P.S., and three contributions in the field of colour and medical photography. Two Australians are represented in the pictorial gravure section, Laurence Le Guay and A. W. Briggs. Eighty-one pages of the journal are devoted to reviews of new apparatus and materials. In the *Epitome of Progress* and the *Formulae* sections much more space than hitherto has been devoted to colour photography and electronic flash. Features include a Glossary of technical terms, a list of Chemicals in use in photography and a guide to Photographic Text-books. The price of the 1954 British Journal Photographic Almanac will approximate that of previous years.

FIRST KENYA International Salon of Photography

Three Sections: 1. Pictorial prints and slides; 2. Record and Scientific; 3. Colour prints and Transparencies. The Exhibition will be held in the Memorial Hall, Nairobi. Entries close November 14, with the Hon. Exh. Secretary, R. J. Henderson, P.O. Kabete, Kenya. A few entry forms should shortly be available at the Editorial Office.

Over the week June 21 to 28 the Kodak Salon Gallery in Melbourne was the scene of a fine display of Snowy Mountains photographs, the work of the official photographers of the Snowy Mountains Hydro-Electric Authority—of which body, if we recall aright, the Senior Photographer is V. Gadsby.

Further details have now been received in respect of David Elliott's awards at the 1954 *International Salon of Spelological Art* (Pittsburgh). It appears that he submitted six transparencies and that with these he was successful in gaining a first prize and two H.C.'s. From the Hobart *Mercury* of May 27 we learn that: "The successful entry was a colour picture of a crystal shower formation in the Christmas cave, which is part of the Newdegate caves at Hastings, Southern Tasmania. The picture shows the long, fine, straw stalactites in their natural colour—a beautiful pastel blue. Fine stalactites of such great length are rare, and a 20ft. one at Hastings is probably unique." D. E.'s award transparency gained him a silk ribbon and a silver medal.

The *Victorian Inter-School Photographic Competition* was again conducted this winter. Entries closed on July 1 by which date it was hoped that the total of prints would have exceeded the many thousands received last year.

Featured at the Kodak Salon Gallery in Melbourne over June 9th to 17th, and June 28th to July 9th was George Petersen's fine show *The Southern Alps of New South Wales*. On display were to be seen the originals for the reproductions accompanying his informative *A.P.-R.* article as published in April last.

We are at the moment doubly indebted to Dr. George Mackaness (Sydney). First of all, he has identified for us one of the few remaining untitled pictures of *The Holtermann Collection*—this one depicts a Holtermann kangaroo hunt which Dr. Mackaness, from family tradition, tells us took place in the area at present occupied by Willoughby shopping centre.

He has also drawn our attention to the intriguingly-titled Henry Lawson story "Australian Cinematograph" which appeared in *Brook's Australian Xmas Annual* for 1898 (pp. 3-6). A perusal of the *Annual* in The Mitchell Library disclosed what was anticipated, namely that the article was not cinematographic as regards its actual subject matter but rather that its writing was cast in the form of a cine film. The article takes the form of 'flash-backs' of scenes of drought conditions in Australia recalled on the banks of the Hapuka River below the Kaikoura Mountains in New Zealand (Marlborough province, South Island). However, it is interesting to note that Lawson was quick enough to see and adapt to his own purpose something of the fundamentals of the new invention. The date (1898) was about two years after the first showing of the cinematograph in Australia.

There is a possibility of Mrs. Rosalind Maingot F.R.P.S. visiting Australia again in the spring.

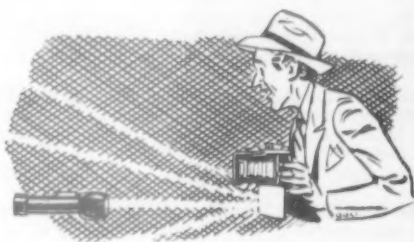
The 1954 Exhibition of the *Victorian Association of Photographic Societies* is to be held in Kodak Salon Gallery, Collins Street, from 11th to 25th September. The exhibition will once again be of an inter-club nature.

In the current issue of *The Lens*, official organ of the Australian Portfolio Photographic Society, Member of the Month Richard Leunig says, "I have been fortunate enough to have a print accepted at the Third Adelaide International and another at the Victorian Salon, while in colour I have had a slide accepted at El Camino, California, and two acceptances in the Victorian Salon. However, I rate those honours only second to that of being a member of A.P.P.S. Circle 9, sharing the good fellowship and constructive criticisms of the 'circclites'.

The most heartwarming experience I have had in recent years was to drive my motor cycle up to a house, four hundred miles from home, to be greeted by an outstretched hand, a cheerful smile, and "Good day Dick! Glad you got here. Come inside and meet Doug!"—this from a chap I had never laid eyes on before and had only known as "George of Ballarat".

South African Photography is reprinting serially, M. G. Wilson's "Pointers to Print Perfection" which previously appeared in the *A.P.-R.* during 1952.

Newcastle Photographic Society will conduct a learners' class during August. The class, which will be under the supervision of leading members of the society, will embrace every phase of amateur photography from the use of the camera to the mounting of the enlargement. Sessions will be conducted weekly. The class will be open to non-members of the society. Those wishing to join should contact the President, Mr. Manuel, Tel. B1357, or the Secretary, Mr. Charker, Tel. B 2475.



STEADY DOES IT!

Sharp definition in those highly enlarged pictures made from miniature negatives calls for the same steadiness of aim that is essential to the rifleman on the range. Before you blame your camera lens or your enlarger for lack of crispness in your big prints try yourself out with the simple apparatus shown in the illustration.

A small mirror is rigidly attached to the camera which is held so that the mirror reflects the beam, from an electric torch lying on a table, onto a light coloured wall some distance away. The degree of steadiness (or otherwise) of the path of light on the wall indicates your ability to hold your camera still. The remedy for a really unsatisfactory performance, of course, lies in the use of a good tripod.

1955 P.S.N.Z. CONVENTION

The Fourth Annual Convention will be held in Auckland from May 11 to 17 inclusive. Convention Officers are: *President*, Dr. C. H. King; *Organiser*, E. Robinson (Councillor, P.S.N.Z.); *Accommodation Officer*, Dr. J. Ballin; *Programme and Entertainment Committee*, E. Robinson, Dr. C. H. King, E. Driver, Miss Peck (Ladies' Representative); *Publicity*, J. B. Scott; *G. McKechnie*; *Registration*, G. Woodward; *Transport*, E. Driver; *Tape Recorder Operator*, J. Murdoch; *Projectionist*, L. Forsman. Programmes have already been tentatively arranged to include recorded lectures from Royal Photographic Society, the Photographic Society of America, National Salon, 9th N.Z. International Salon, Wiltshire Inter-club Colour Competition, city and waterfront trips, day on the harbour, the Auckland Zoo with the Curator, and a full alternative programme for wet days.

* * *

More news from Jacques Villemot, well remembered for his "Paradise of the Pacific" article and exhibition. He writes again from Paris (212 bis Boulevard, Pereire, Paris).

"I am very sorry to answer so late to your kind letter. I am not very often in Paris. I hope you will excuse me.

"I received very well the *A.P.-R.* magazines and it was a real great pleasure. Thank you very much.

"The Kodak Society in Paris told me about your letter giving notice of my exposition's photos. They did not arrive yet, but Kodak is very interested by it. They think to use it for some displays. They are ready to pay for the expedition.

"I hope to do another exposition while the autumn, when my book will be out.

"I am still doing lectures in France. In January and February I did four lectures, Salle Pleyel, the more important hall in Paris with 2500 seats. We refused many peoples. French are really interested by the Australia. The show was presided by the Australian Embassy and the French Ministry of the Colony. It has been a great success.

"I hope to go back in your country next year. It will be with great pleasure I shall see you again.

"Dear friend, I am always very happy to have some news of you. I hope everything is alright for you. Thank you again."

* * *

An important photographic trade fair is to be held in Sydney during August 3rd-7th, 1954. The locale will be the basement of the Sydney Town Hall. The first date will be set aside as a trade day.

* * *

We have received from Howard Hughes, details of this year's luncheon hour cine-film screenings at *The Australian Museum*. These have been specially planned to appeal to those city workers to whom lunching in the park is no longer attractive under winter's probably inclement conditions.

The screenings are held on every second Wednesday and commence at 1.15 p.m. The programme for the next two months are as follows:

- July 7 *Prospecting for Petroleum and Birth of an Oilfield*
- July 21 *War under the Microscope (Malaria)*
- Aug. 4 *The Story of Paper-Making and Grouse of the Grasslands*
- Aug. 18 *Making of the Soil (Geology and Vegetation)*

Our attention is also drawn to the Museum's *Popular Lecture Syllabus* for the coming winter. These lectures are held on the first and third Thursdays through to October.

Forthcoming Salons and Exhibitions

SEPTEMBER, 1954

	Approx. Closing Date
Mexican International Exhibition of Photography. Information from: Secretary Dei 20. Salon International De Arte Fotografica En Mexico, San Juan De Letran No. 80, 1 cr. Pao, Club Fotografico De Mexico A. C. Mexico, 1, D. F. Mexico.	Sept. 1
Swedish Master Competition. Information from: Swedish Master Competition, Box 2321 or 3221, Stockholm 21, Sweden.	Sept. 1
Puyallup (M.C.) Exhibition (N.W. International Photographic Salon). Information from: Western Washington Fair Association, Puyallup, Washington, D.C., U.S.A.	Sept. 2
Subalpina Pictorial Exhibition, Turin. Information from: Societa Fotografica Subalpina, Via Bogino 25, Torino, Italy.	Sept. 5
New York State Museum Salon of Nature Photography. Information from: W. J. Schoonmaker, New York Museum, Albany, New York, U.S.A.	Sept. 10
Houston Exhibition. Information from: Katherine Wray, Registrar, The Museum of Fine Arts, Houston, Texas, U.S.A.	Sept. 14
Uruguayo Photographic Exhibition. Information from: Exhibition Manager, Ricardo Algorta Villegas, Pueblo de Maria 1108, 2d.p., Montevideo, Uruguay, South America.	Sept. 15
Western Ontario International Salon of Photography. Information from: A. E. Adams, Salon Chairman, 923 Maitland Street, London, Ontario, Canada.	Sept. 15
Zaragoza Salon. Information from: Secretary, Sociedad Fotografica de Zaragoza, Plas de Sas 7, Bajos, Zaragoza, Spain.	
Zagreb International Exhibition of Artistic Photography. Information from: Fotoklub Zagreb 2, Box 257, Jugoslavia.	Sept. 15
Goulburn International Salon of Photography. Information from: Salon Secretary, Goulburn International Salon, Suite 3, Halsbury House, Montague Street, Goulburn, N.S.W., Australia.	Sept. 18 not until 1955
Cleveland Salon. Information from: Mrs. Mary J. Matherson, 12317 McGowan Avenue, Cleveland 11, Ohio, U.S.A.	Sept. 19
Tulsa Colour Slide Exhibition. Information from: Ruth Canaday, 1779 South Victor, Tulsa, Oklahoma, U.S.A.	Sept. 19
Windslesham Exhibition. Information from: Mr. J. C. Hayward, "Hallgrove Bagshot, Surrey, England.	Sept. 19
Evansville International Exhibition of Photography. Information from: O. R. Gilbert, 828 Taylor Avenue, Evansville, Indiana, U.S.A.	Sept. 20
Ghent International Salon. Information from: Julien Tack, Secretary, Nieuwland 37, Ghent, Belgium.	Sept. 20
Mississippi Valley Salon. Information from: E. A. Tucker, 3265 Carter Avenue, St. Louis, 7, U.S.A.	Sept. 25
Tottenham C.C. Annual Exhibition. Information from: Miss G. L. Whitbread, Hon. Publicity Secretary, 2 Liston Road, Burlington Road, N.17 Tottenham, England.	Sept. 26
Chicago International Colour and Slide Exhibition. Information from: Miss M. Abele, 2617 Hartzell Street, Evanston, Illinois, U.S.A.	Sept. 26
Luxembourg Colour Exhibition. Information from: Rene Jentgen, 50 Rue F. de Blochausen, Luxembourg, Grand Duchy.	Sept. 26
Pittsburgh All Colour Exhibition. Information from: T. C. Wetherby, 116 Avenue 4, Pittsburgh 21, Pennsylvania, U.S.A.	Sept. 29
Salon International de Fotografica Artistica. Information from: Foto Club Argentino, Parana, 631 Buenos Aires, Argentina, South America.	Sept. 30

A welcome visitor during June was none other than Brian Brake, A.R.P.S., from Wellington (N.Z.), en route overseas. B.B. attended some club meetings and afterwards officers of the Kodak Technical Services were able to arrange introductions to local professionals. Our visitor's interests were chiefly in the direction of colour photography.

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◀ AUSTRALIAN EMBLEM SERIES ALBUM

Just the Album for a youthful camera enthusiast. Covers feature a variety of popular Australian wild flowers. Bound in loose-leaf style with stiff paper covers and strong tasselled cord.

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A serviceable low-priced Album—just the type for the beginner in photography. The stiff covers give added protection, whilst the loose-leaf style permits the addition of extra leaves. Available in assorted colours and firmly bound with a tasselled cord. Grey leaves.

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◀ NAPIER ALBUM

Always ideal for gift purposes. In loose-leaf style with black leather-grained stiff board covers and leaves to match. Secured by a strong cord threaded through metal tubes. Stamped "Photographs."

No. 1. 24 leaves. Size 11½ x 7½ ins. Price 11/9
Spare leaves: Price 1/1 per doz.

FAVOURITE ALBUM ▶

(Nos. 285, 290)

Yes, and a favourite gift idea, too! Loose-leaf style with stiff leatherette cover and leaves in sepia or grey, secured by a strong tasselled cord.

No. 285. 24 leaves. Size 12 x 8½ ins. Price 15/3

No. 290. 24 leaves. Size 13 x 9½ ins. Price 17/11

Spare leaves: No. 285. Price 3/1 per doz.

No. 290. Price 3/6 per doz.





◀ VICTOR ALBUM

An attractive all-purpose Album specially interleaved to protect your snapshots. The stiff board cover is surfaced with grained art paper and gold stamped "Photo Album," whilst the binding and corners are covered with leatherette. Loose-leaf style, with strong screw-post binding. Grey

No. 1. 25 leaves. Size $10 \times 8\frac{1}{2}$ inches. Price 16/-

No. 2. 40 leaves. Size $10 \times 8\frac{1}{2}$ inches. Price 20/3

ORMOND SERIES ALBUM ▶

Features a beautifully-embossed landscape motif set within its gold stamped circular design. Its stiff padded cover is available in an assorted range of colours, each being firmly eyeletted and bound with a strong cord to match. Blue-grey leaves.

Size IIIA: 20 leaves, $7\frac{1}{2} \times 9\frac{1}{2}$ ". Price 17/6



◀ CAMERA STUDIES SERIES ALBUM

Its attractive coat-of-arms cover design adds a touch of distinction, thus making it ideal for gift purposes. This theme is further enhanced by the gold lettered "Camera Studies." It is available in a range of assorted coloured covers which are eyeletted and corded to match. Blue-grey leaves.

Size 4: 20 leaves, $9\frac{1}{2} \times 10\frac{1}{2}$ ". Price 22/-

REGAL ALBUM ▶

A smart and attractive range with padded leather-type cloth covers—various colours in single and two-tone effects. Each is gold stamped "Photographs," eyeletted and secured with a colourful tasselled cord. Blue-grey leaves.

No. 1. 22 leaves. Size $8\frac{1}{2} \times 10\frac{1}{2}$ ins. Price 16/-

No. 3. 22 leaves. Size $10\frac{1}{2} \times 12\frac{1}{2}$ ins. Price 24/-

No. 5. 22 leaves. Size $12 \times 14\frac{1}{2}$ ins. Price 30/3

Spare leaves for each size available separately.



STRAND ALBUM

A rich-looking and sturdy album in which to treasure your favourite snapshots. It features two-toned leather covers which are eyeletted and strongly corded. Gold-stamped "Photographs." Blue-grey leaves.

- No. 1. 22 leaves. Size $8\frac{1}{2} \times 10\frac{1}{2}$ inches. Price 30/-
- No. 2. 22 " Size 8×13 inches. Price 35/-
- No. 3. 22 " Size $10\frac{1}{2} \times 12\frac{1}{2}$ inches. Price 38/6
- No. 4. 22 " Size $10\frac{1}{2} \times 14\frac{1}{2}$ inches. Price 44/3
- No. 5. 22 " Size $12 \times 14\frac{1}{2}$ inches. Price 46/3

Spare leaves for each size available separately.



STRAND SPECIAL ALBUM

Special it is, too, both in construction and efficiency. Its attractive leather covers are available in an assorted range of colours, while its 4-post binding system provides for loose-leaf binding as well as absolute firmness and alignment of the leaves. Black leaves. A 'special' album for that 'special' job.

50 leaves. Size 12×14 ". Price 67/-



ROYAL ALBUM

Royal in name, appearance and quality. Has attractively-patterned padded leather cover embossed with the word "Photographs." Its efficiency and permanence are enhanced by the use of modern metal sockets and screws for binding.

48 leaves. Size 11×9 inches. Price 32/2
Set of 24 spare leaves. Price 6/6 per set



RENOWN ALBUM

High quality and distinctive—with stout padded cover of polished patterned leather and embossed with modern silver diagonal lines. Covers available in a range of colours. Firmly eyeletted and secured with a strong adjustable plastic strap to match. A worthy Album to protect your treasured snapshots. Grey leaves.

- No. 1. 24 leaves. Size 10×9 inches. Price 28/-
 - No. 2. 24 leaves. Size $13\frac{1}{2} \times 9\frac{1}{2}$ inches. Price 35/6
 - No. 3. 24 leaves. Size $13\frac{1}{2} \times 12$ inches. Price 41/5
- Set of 24 spare leaves: No. 1, price 6/2 per set.
No. 2, price 7/9 per set.
No. 3, price 9/- per set.



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CAMERAS

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- 2216—Foca Model IV, Oplar f/2.8 lens, slow speeds, always-ready case .. £65
- 2655—Etareta, 24 x 36mm., Etar f/3.5 lens, 4-speed shutter, always-ready case .. £16
- 2615—Contax-S, 24 x 36mm., Primoplan f/1.9 lens, extension tubes, close-focus bellows, always-ready case .. £125
- 2726—Argus, 24 x 36mm., Ilex f/4.5 lens, 4-speed shutter, case. .. £8/10/-
- 2740—Verascope Model F40, stereo camera, 24 by 36mm., twin Som Berthiot f/3.5 lenses, speeds 1 sec. to 1/250 sec., single or stereo setting, always-ready case .. £150
- 2743—Gamma, 24 x 36mm., Victor f/3.5 lens, focal plane shutter, coupled rangefinder, always-ready case .. £28
- 2692—Flexaret IIIB, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Mirar f/3.5 coated lens, Prontor-S shutter, synchronised, always-ready case .. £40
- 2760—Zeiss Super-Ikonta Model 530/16, Tessar f/3.5 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case .. £40
- 2768—Exakta, 24 x 36mm., Tessar f/3.5 lens, focal plane shutter, always-ready case .. £60
- 2778—Zeiss Ikon Ercona, $2\frac{1}{4}" \times 3\frac{1}{4}"$, Novar f/4.5 lens, Compur shutter, 2 filters, lens hood, always-ready case .. £16
- 2795—Flexaret II, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Mirar f/4.5 coated lens, Prontor II shutter, yellow-green filter, adapter, always-ready case .. £24
- 2798—Agfa 36, 24 x 36mm., Xenar f/2.8 coated lens, Compur-Rapid shutter, lens hood, haze filter, always-ready case .. £40

CINE

- 2749—Emel C93 Cine Camera, 8mm., turret head, 12.5mm. Cinor B f/1.9 lens, 23mm. Som Berthiot f/2.3 lens, 50mm. Som Berthiot f/3.5 lens, telescopic stand, case .. £120
- 2773—Cine-Kodak Eight Model 60, K.A. f/1.9 focusing lens, case .. £40
- 2767—Starlet Camera, 16mm., 100ft. loading, Som Berthiot f/1.9 lens .. £100
- 2787—Kodascope Eight-46 Projector, 8mm., 300W. lamp, built-in resistance, 39" x 52" glass beaded screen, case .. £52/10/-
- 4402—Cine-Kodak, magazine camera, 16mm., K.A. f/1.9 focusing lens .. £60

SUNDRIES

- 2717—Set of twelve 2" x 2" Kodachrome Transparencies of Melbourne .. £1/15/-
- 2718—Gnome Transparency Viewer, $3\frac{1}{4}" \times 3\frac{1}{4}"$, globe and lead .. £6/3/-
- 2729—Ensign Optiscope No. 6, $3\frac{1}{4}" \times 3\frac{1}{4}"$, 500W. 240V. lamp, case, leads .. £21
- 4404—Palec PE-1 Exposure Meter and case .. £8
- 2791—Retina Copying Stand, 3 frames, "R" type close-up lenses Nos. 1, 2 and 3, instructions. Price .. £32
- 4401—Cine Kodak Eight 55 Camera, Ektanon f/2.7 lens, box and instructions .. £36

KODAK STORE, 386 George Street, Sydney

CAMERAS

- 2406—Ensign Autorange, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Ensar f/3.5 lens, Epsilon shutter, built-in rangefinder. Price .. £21/15/-
- 2471—Rolleiflex Auto-Mat, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Jena f/3.5 lens, yellow filter, lens hood, case .. £86
- 2475—Retina II, 24 x 36mm., f/2.8 lens, built-in rangefinder, case .. £40
- 2484—Rolleiflex Auto-Mat, $2\frac{1}{4}" \times 2\frac{1}{4}"$, Tessar f/3.5 lens, always-ready case .. £82/10/-
- 2488—Semm-Kim, 24 x 36mm., f/2.9 lens, case. Price .. £13/10/-
- 2491—Wirgin, 24 x 36mm., Radionar, f/2.9 lens, Prontor II shutter, case .. £16
- 2497—Finetta, 24 x 36mm., f/4 lens .. £8
- 2498—Certo Standart, $2\frac{1}{4}" \times 3\frac{1}{4}"$, Radionar f/4.5 lens, case .. £6/15/-
- 2500—Iloca, 24 x 36mm., Iltar f/3.5 lens, case. Price .. £9/7/6
- 2903—Zeiss-Ikon, $2\frac{1}{4}" \times 3\frac{1}{4}"$, f/4.5 lens, case. .. £12
- 2908—Zeiss-Ikon Cocarette, $2\frac{1}{4}" \times 4\frac{1}{4}"$, f/6.3 lens. Price .. £6
- 2909—Flexaret, $2\frac{1}{4}" \times 2\frac{1}{4}"$, f/4.5 lens, delayed-action shutter, lens hood, filter, case .. £22/15/-
- 2911—Six-20 Folding Brownie, f/6.3 lens, synchronised shutter, case .. £7/10/-

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- 10048—Semm-Kim, 24x36mm., Cross f/2.9 lens, speeds. 1/25 sec. to 1/200 B and T, always-ready case Price £9/10/-
- 10046—Kinax II, 2½" x 3¼", Berthiot f/4.5 lens, speeds 1 sec. to 1/350 and B, leather case. £10/10/-
- 10042—Retina II, 24 x 36mm., Xenon f/2 lens, speeds 1 sec. to 1/500 B and T, coupled rangefinder, always-ready case £40
- 10039—Kodak Duo, 1½" x 2½", K.A. f/4.5 lens, speeds 1 sec. to 1/800 B and T, leather case. £14
- 10038—Rolleicord, 2½" x 2½", Triotar f/3.5 lens, speeds 1 sec. to 1/300 B and T, always-ready case £25
- 10032—Zeiss Super Ikonta, 16 on 120, Opton Tessar f/4.5 lens, coupled rangefinder, always-ready case £32/10/-
- 10030—Ensign Autorange, 2½" x 2½", Ensar f/4.5 lens, speeds 1 sec. to 1/150, coupled rangefinder. Price £18/10/-
- 10029—Six-20 Kodak Duo, 1½" x 2½", K.A. f/3.5 lens, speeds 1 sec. to 1/300, leather case. £18/10/-

10028—Zeiss Super Ikonta, Opton Tessar f/2.8 coated lens, Compur-Rapid shutter, flash sync., always-ready case. £55

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- 101—1A Pocket Kodak, f/7.7 lens, case £5
- 102—Flexaret, Mirar f/3.5 lens, Prontor II shutter, always-ready case £29/10/-
- 103—Kershaw Raven, f/6.3 lens, 3-speed shutter. Price £6/15/-
- 104—Ensign Ranger, f/6.3 lens, 3-speed Trikon shutter, case £6/15/-
- 105—Kodak Dualflex, with flashholder £5/10/-
- 196—Ensign Autorange, f/3.5 lens, 8-speed shutter, coupled rangefinder £19/10/-
- 202—Welmy Six, 2½" x 2½", f/3.5 coated lens, speeds 1 sec. to 1/200, always-ready case. Price £17/10/-
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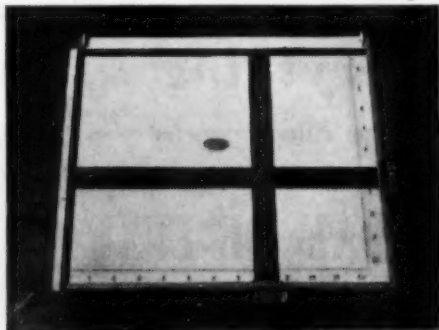


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